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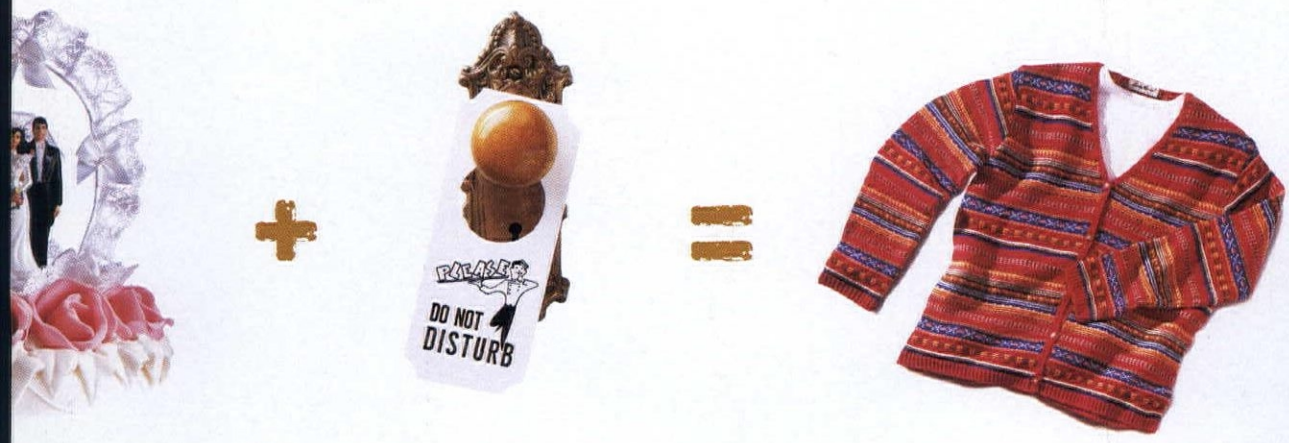
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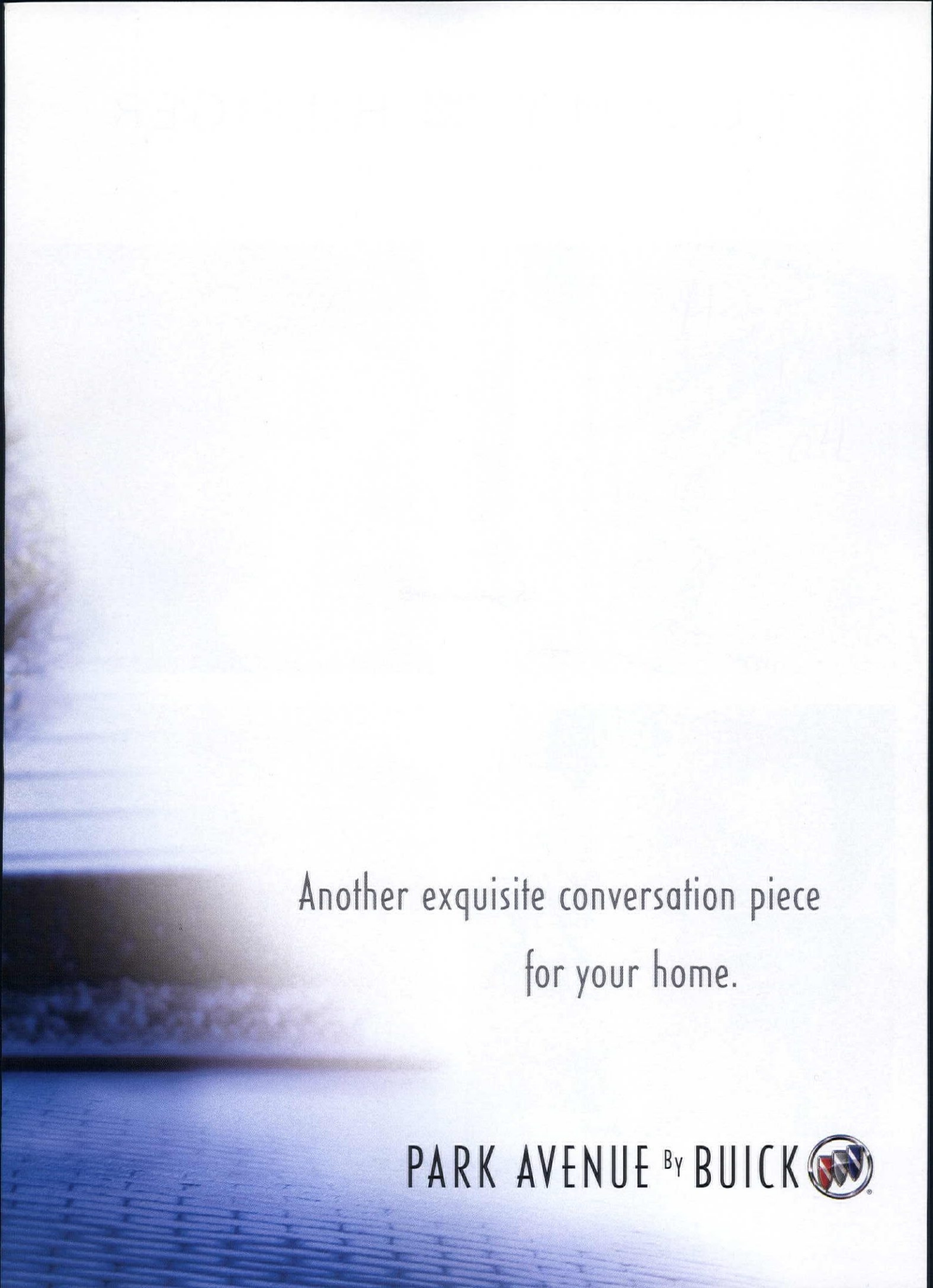
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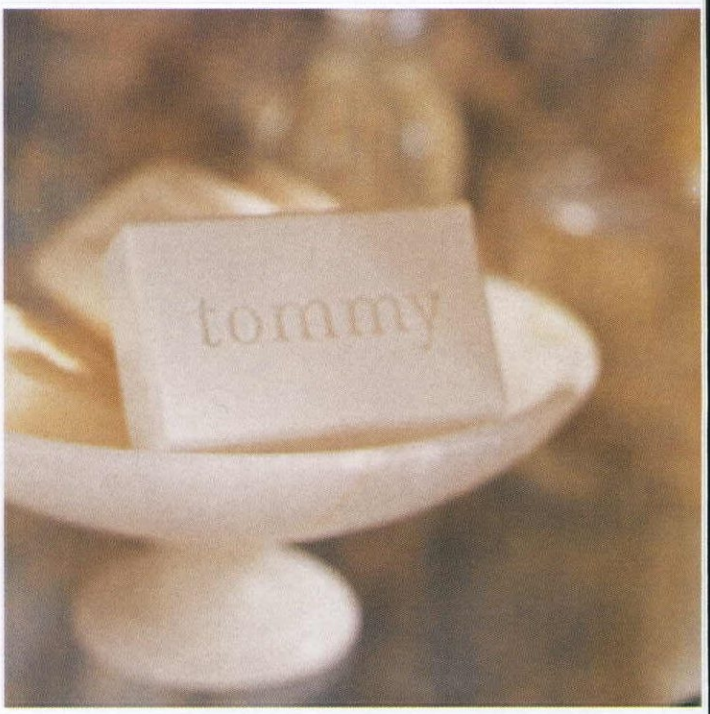
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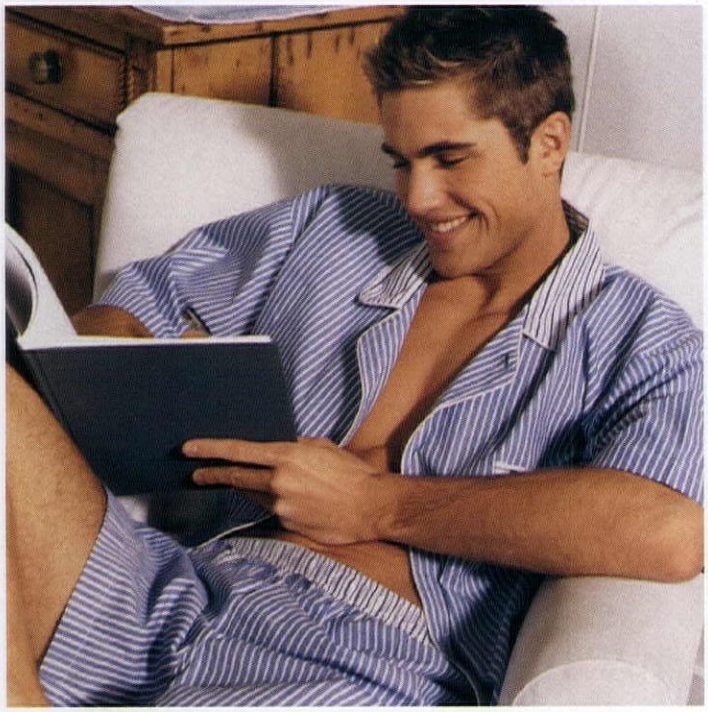

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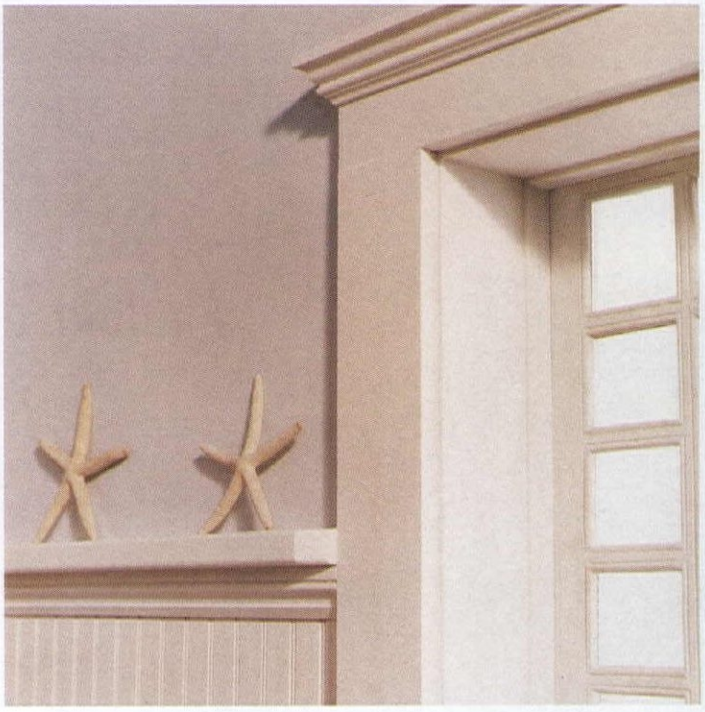
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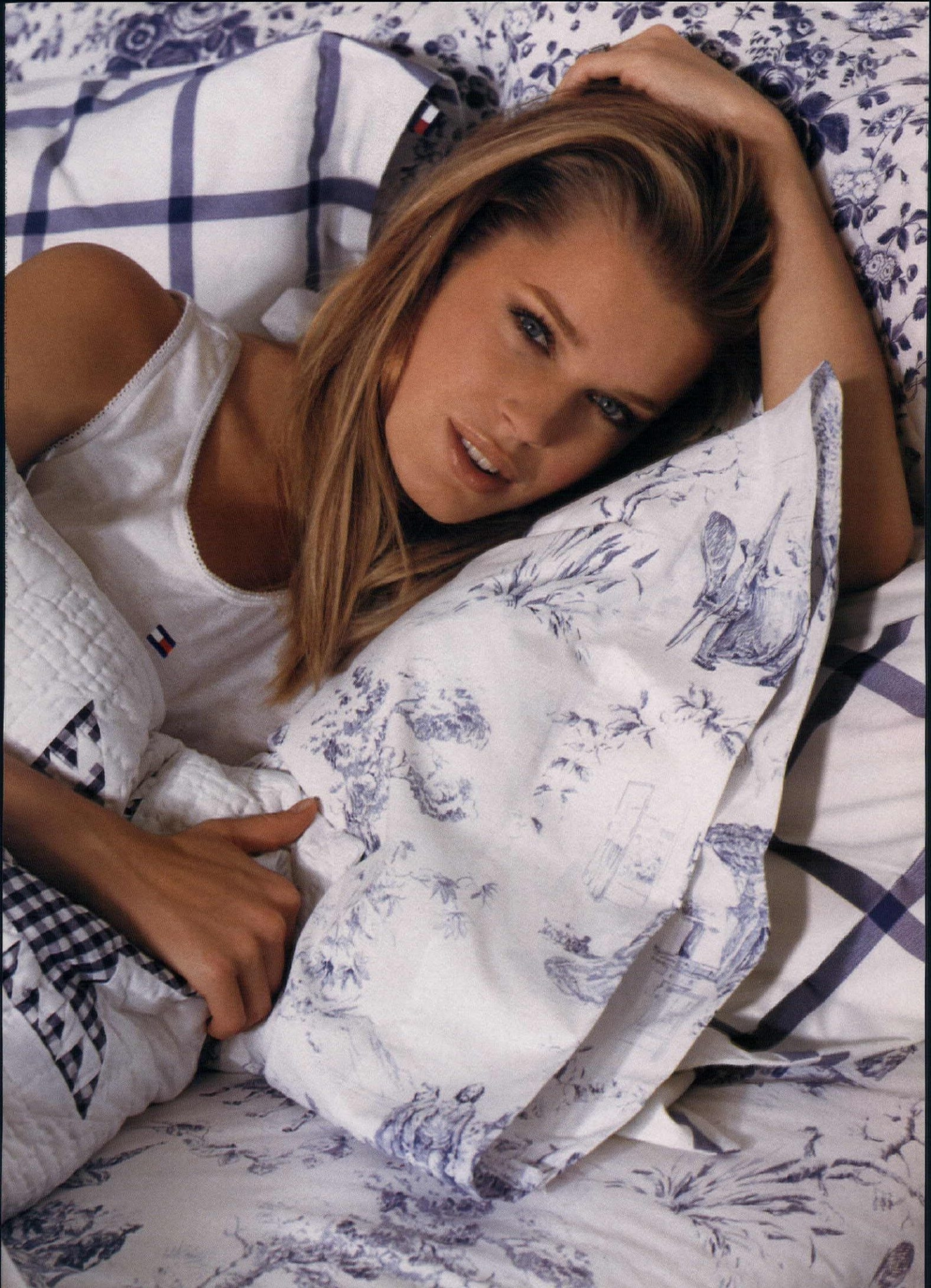
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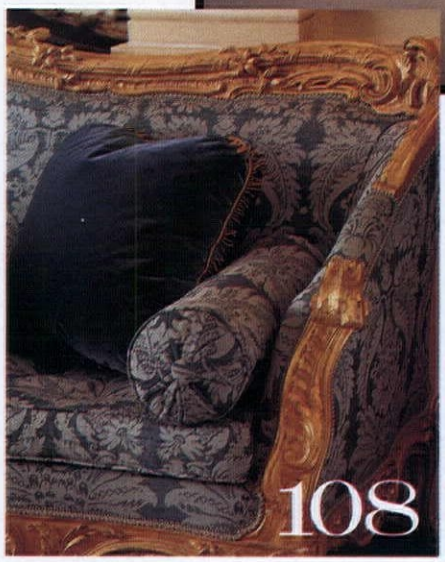
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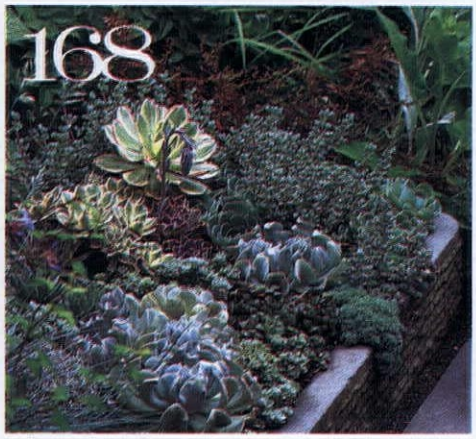
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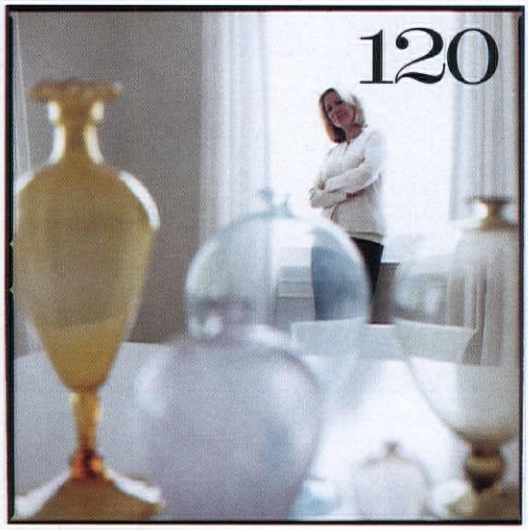
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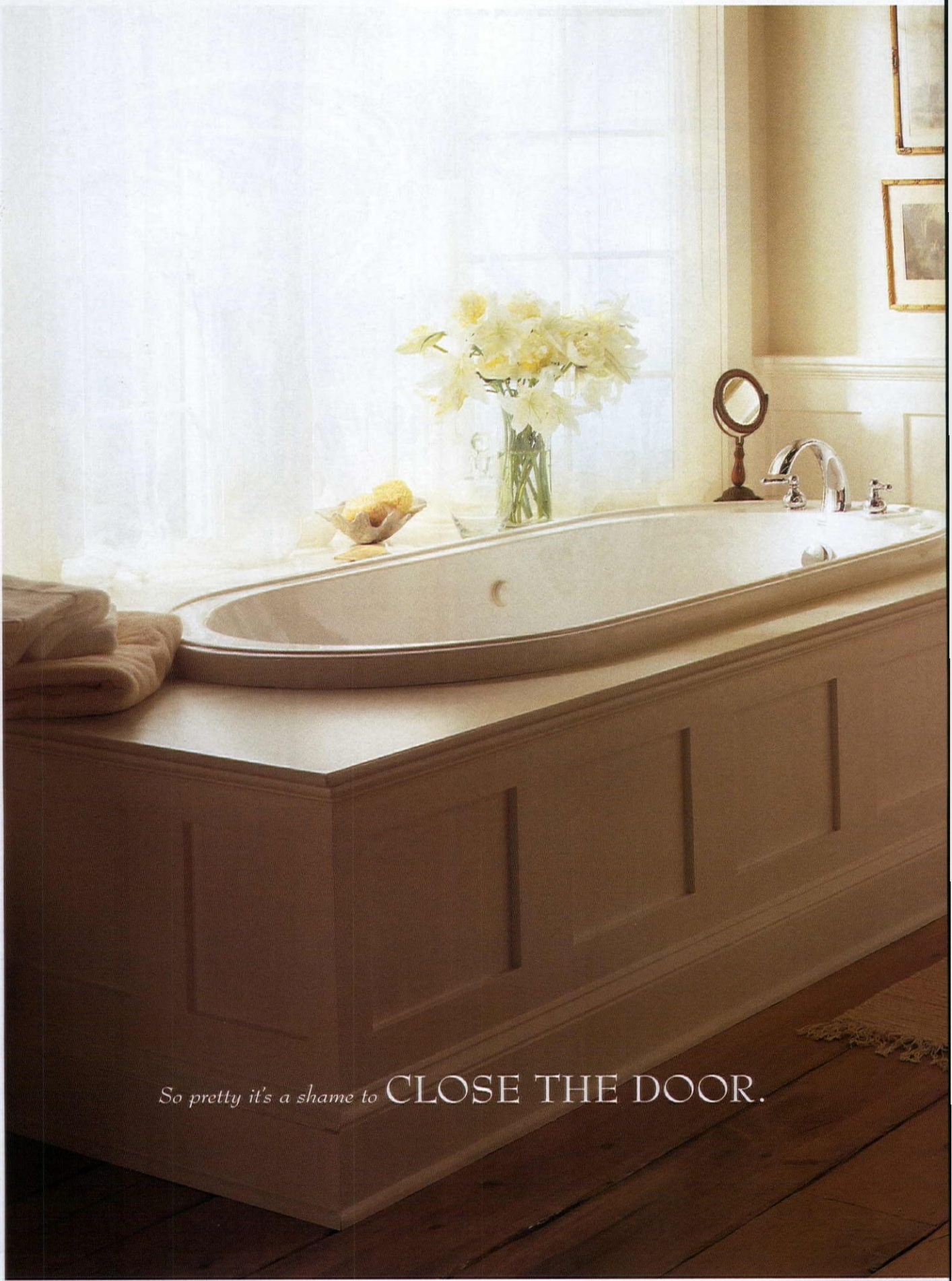
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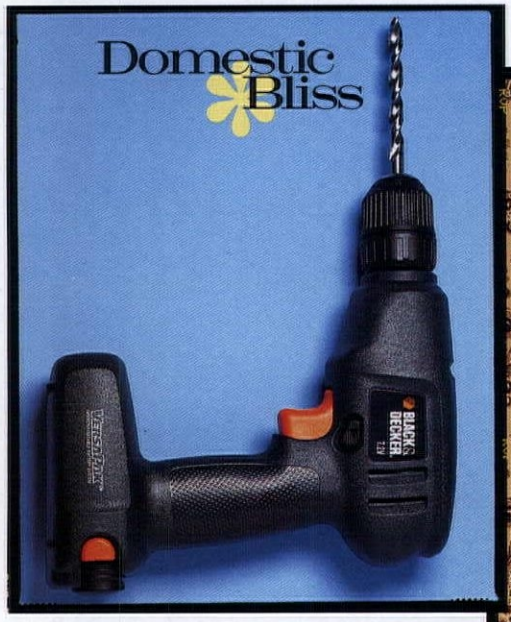
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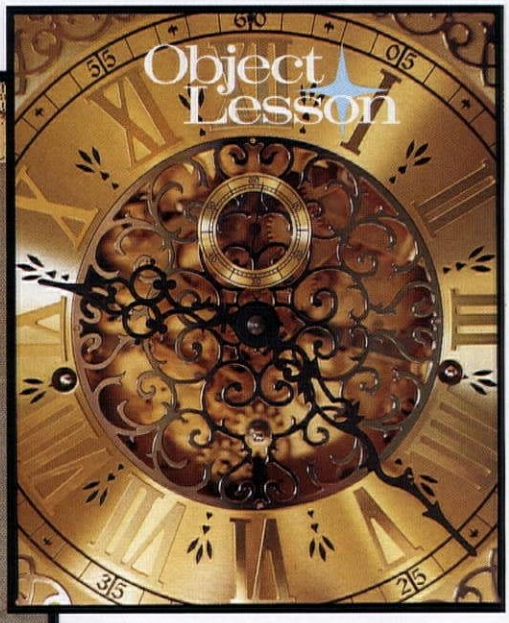
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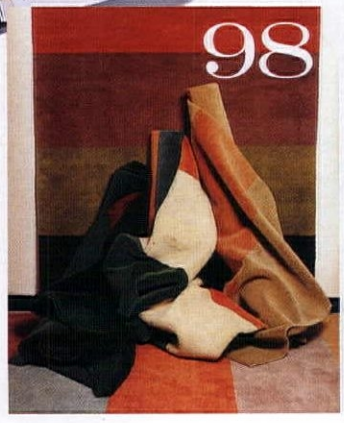
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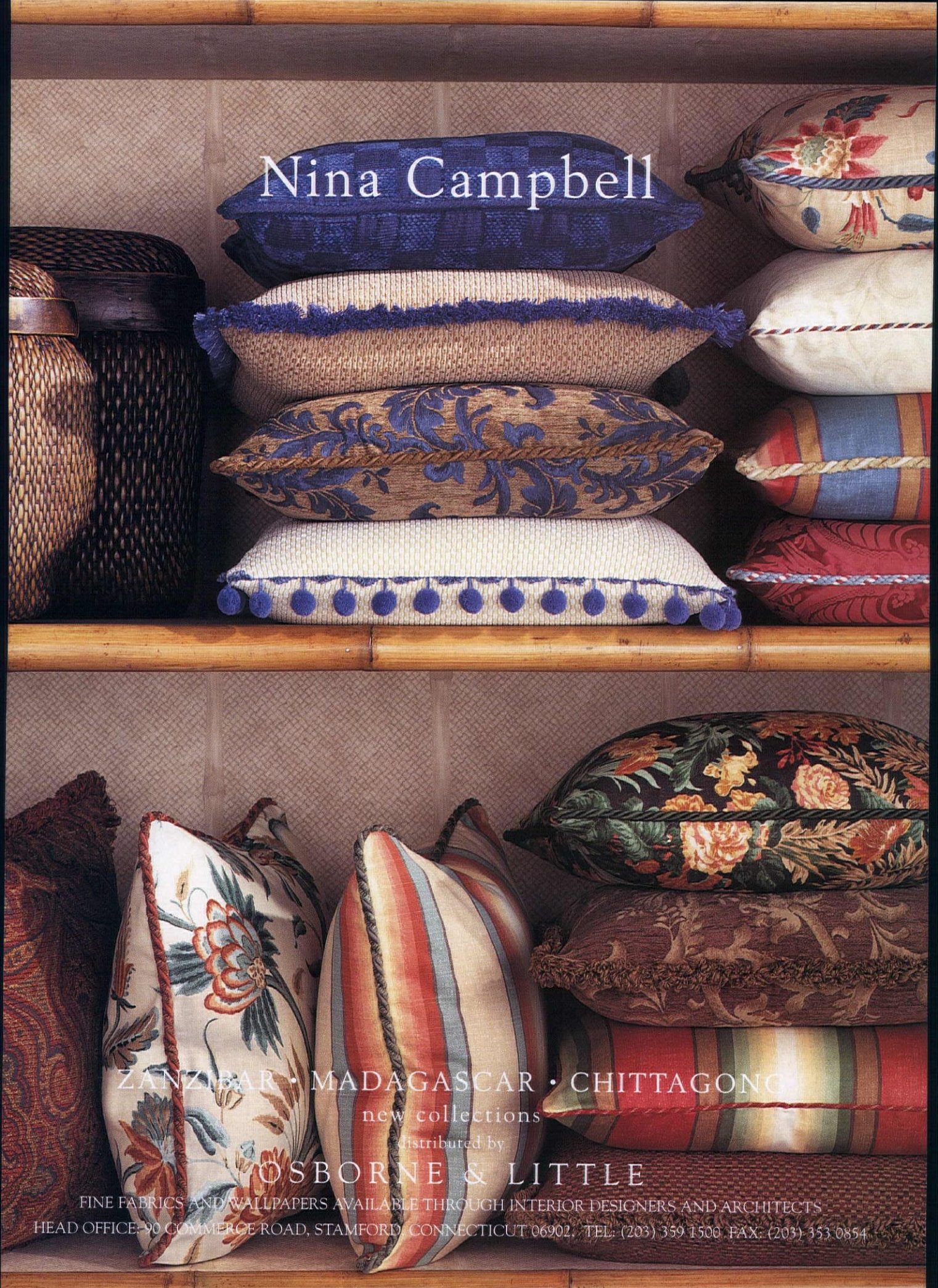
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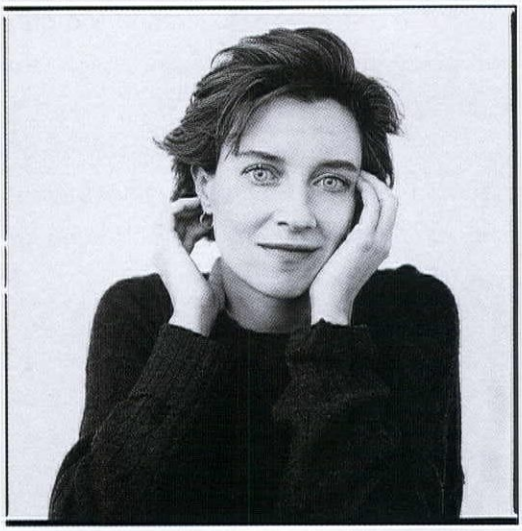
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couch therapy

I'VE BEEN THINKING LATELY about how a good couch is hard to find, as there is an enormous hole in my living room where the sofa used to be. (I moved an old leather couch into the kitchen, since my boys and I spend most of our time hanging out there, with coffee and Pop-Tarts in the morning; homework, tea, and books in the afternoon; soufflés and cookies in the evening; and general lassitude throughout the weekend. I figured we might as well hang in comfort. While I'm at it, I should say that a sofa in the kitchen is a decorating tip worth passing on. My ten-year-old son doesn't wake up, mentally, until well after school has started—as his teacher has been at pains to point out—so rather than start the day with a struggle, I simply let him eat breakfast, Roman style, under blankets on the sofa. I get to indulge him, and he gets to indulge me in my fantasy that I've gotten him up for school. And what nicer place than a sofa by the stove for watching a friend prepare dinner or for sharing a cup of tea while comforting a sister . . . but I digress.)

While the kitchen is humming, the living room is looking a little desolate, and I cannot get my mind around to what kind of sofa I want in there. (Pursuant to the sofa in the kitchen: it is important that the sofa be large and soft, indeed squishy, and sturdy—it will double as a jungle gym—and boat-like. In fact, we call the kitchen sofa The Boat. It is a fine and private place for one or two to snuggle in for an afternoon nap. Its sides and back are high, so it really cradles you. Resting there is like lying in the bottom of a dinghy—an enchanting thing to do—within the shelter of its sloping sides as you drift off across the water.)

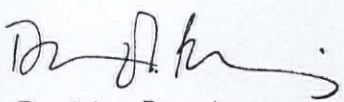
But that's not the kind of sofa I want in the living room. It isn't that I don't want to lie down in there. I tend to want to lie down, most often with a book, wherever I am, and I am prone to judge the success of a house by how many places I spot that send out an invitation to rest, drift, and dream. But in the living room I want to be able to lie down and still see out the window and French doors, or gaze past an arm into the fireplace. And I want also to be able to sit up and talk, and not feel like I'm going to need a forklift to haul me up out of the depths of the furniture. These new enormous sofas I see make me wonder if everyone's wearing exercise gear to entertain. Surely no one in a skirt can gracefully negotiate a ledge the size of a Ping-Pong table, that gives you the choice of perching on the edge, if you want to keep your Ferragamos on the floor, or pushing back to lean against a cushion with your feet sticking straight out in front of you like a Barbie doll's. Bigger is not better.



And that's as far as I've gotten in my analysis. I simply don't know what to do. I can't tell you how many pictures of decorating projects come into our offices that look great until we get to the couch in the living room where we give a collective editorial sigh because the room has been ruined: the scale of the couch is wrong, or the shape is wrong, or the fabric is wrong, or the color is wrong. The couch is like the proverbial elephant in the living room, the thing no one wants to talk about even though it's causing lots of trouble. A couch can be like a person you don't want to see anymore who doesn't get the message. Stubbornly present. Implacable. A constant reminder of an error in judgment. When you make a mistake with a couch, you've made a big mistake. I've had hours of couch therapy (that's therapy about couches, rather than on them) and it turns out my fear of commitment is common.

Everywhere I go, every ad I see, every project we publish, I gaze at the sofa and fantasize about what it would be like to be in a liaison with that thing. What would people think when they saw me on the arm of that couch? Would I look like a flake on my Starck? Dowdy on my camelback? Listless on my Liaigre? I see dozens of couches I fall in love with, I scatter snapshots of candidates across my desk, and then weeks later, I glance at what might have been the one and I think, *What was I thinking?* All I want is to be held and comforted and protected. All I want is something stylish, yet dependable; relaxed yet elegant; yielding yet strong; mature yet companionable. Is this too much to ask?

Yes, a good couch is hard to find.



Dominique Browning, EDITOR

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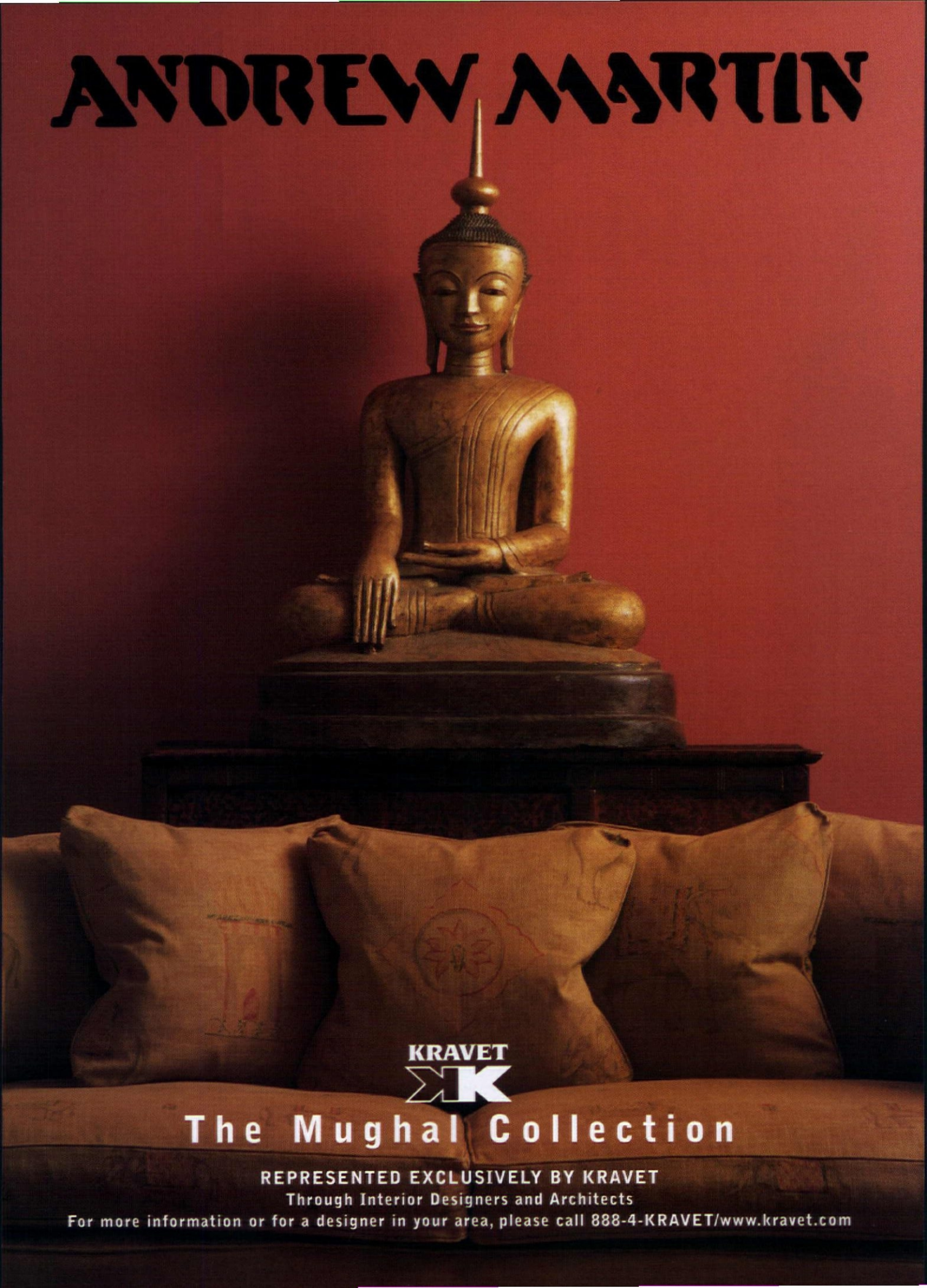


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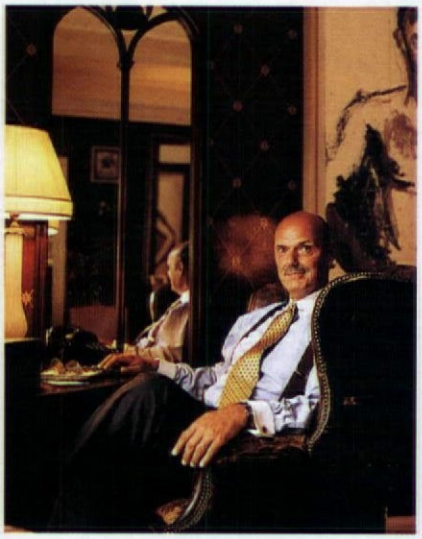
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House & Garden

contributors



∧ RONALD A. GRIMALDI

The president of Rose Cumming credits Rose's sister, Eileen Cumming Cecil, with teaching him patience and style. "She was very wise, very non-judgmental," he says. "She was instrumental in the formation of my life." In "Grand Flourishes," page 160, Grimaldi's dramatic New York apartment displays the confidence of a daring student who has had a great mentor.



∧ JAMIE DRAKE

Perched on a Herman Miller chair whose upholstery he designed for a Furnish a Future benefit, the interior designer exudes devil-may-care charm. His collaboration with fine arts dealer Philip Hewat-Jaboor ("Respect Your Elders," page 108), however, proves his reverence for antique furnishings. "We're working with clients who want to build wonderful collections," he says.

∨ JUDITH NIEDERMAIER

"We've reached a point where how you live best defines your style," says the designer and entrepreneur, whose company, Niedermaier, Inc., develops lines of furniture. "People used to express themselves in clothing, but were intimidated by the house. That's changing." Her Chicago apartment ("Winter Palace," page 120) is marked by a singular absence of clutter—minimalism for the new millennium.

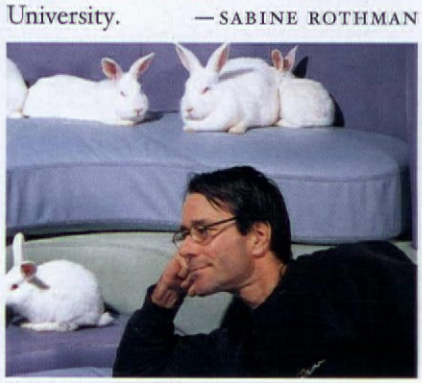


JOHN F. SALADINO

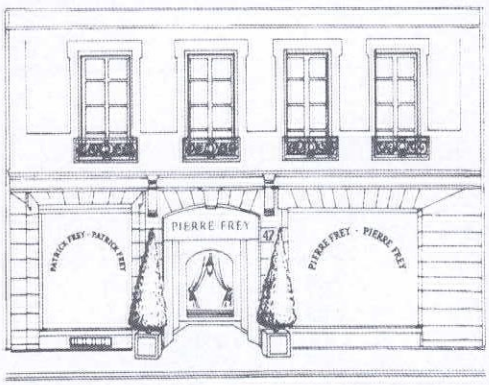
The man known as a designers' designer blends sumptuous fabrics and classic forms in his own apartment, just as he does for clients ("Three-Part Harmony," page 136). His furniture, including collections for Baker, Knapp and Tubbs, is simple and geometric, designed to appeal to modernists and traditionalists. Saladino has often shown our readers how to decorate on a human scale. His "Master Class" on powder rooms appeared in May 1998.

∨ JAMES WOJCIK

In "Mood Swings," page 142, the photographer boldly captures the distinct personalities of some of the best pieces at the most recent High Point furniture market. He describes his vignettes as "little worlds that I wanted people to feel they were invited to enter." In 1998, Wojcik won a prestigious Alfred Eisenstaedt Award for Magazine Photography from Columbia University. —SABINE ROTHMAN



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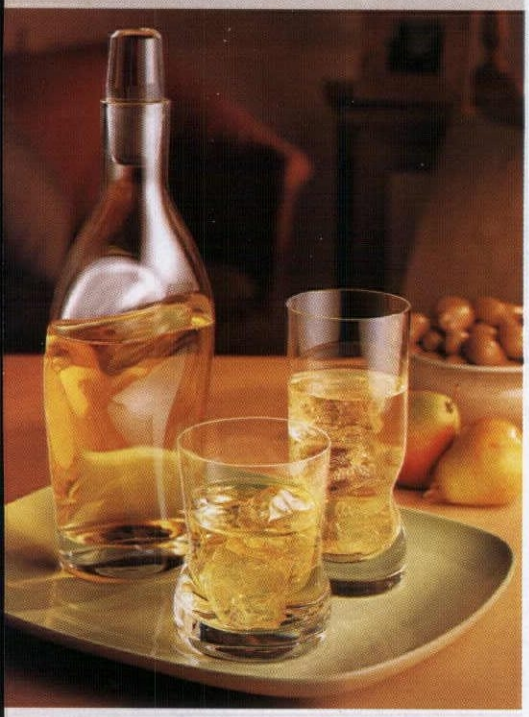
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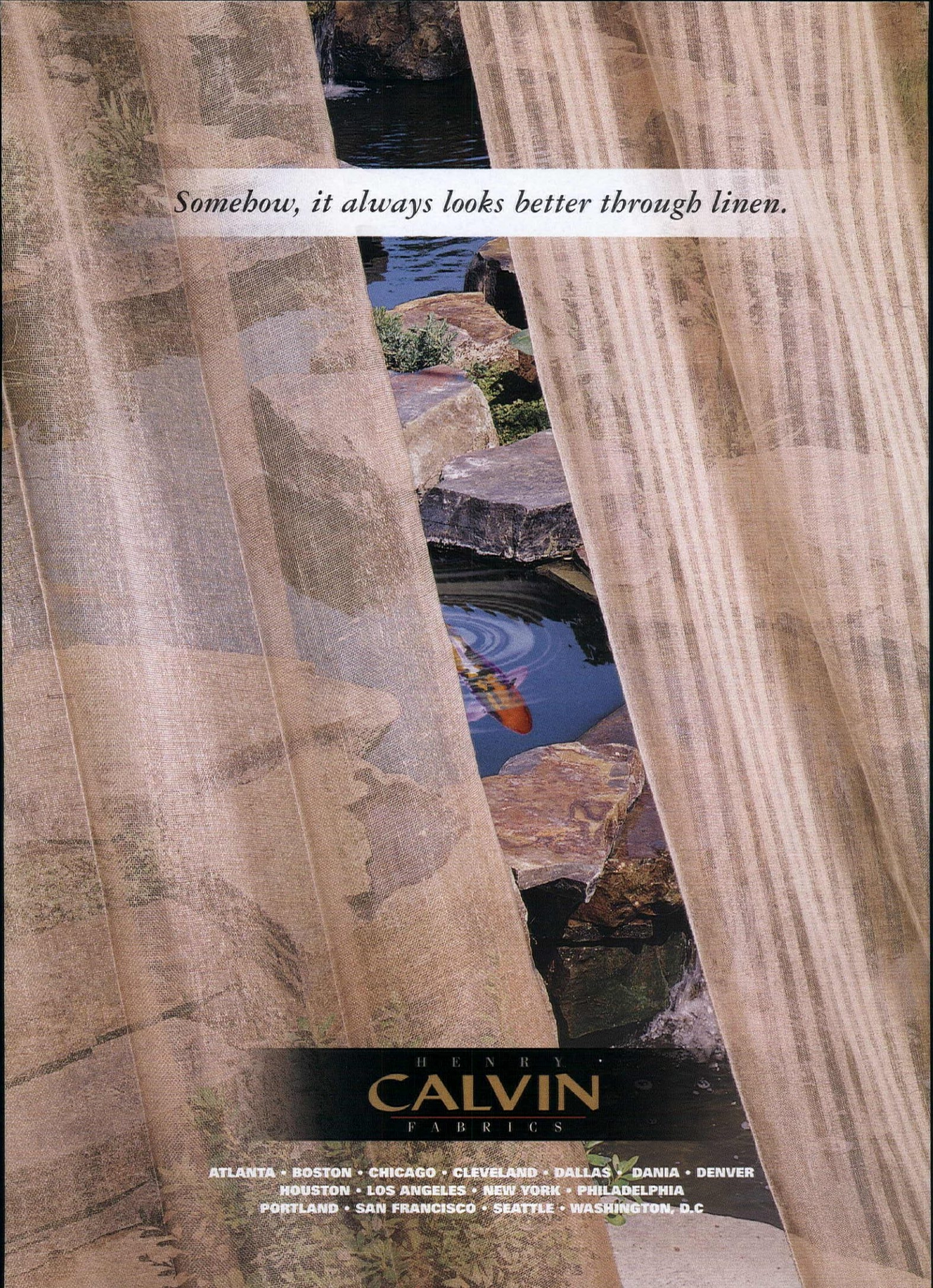
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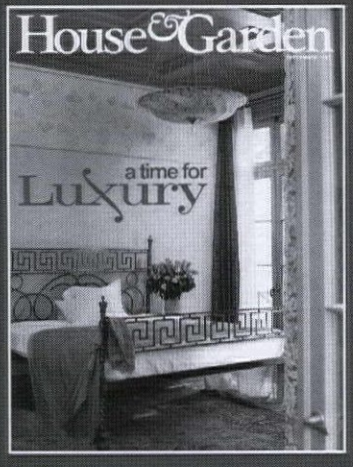
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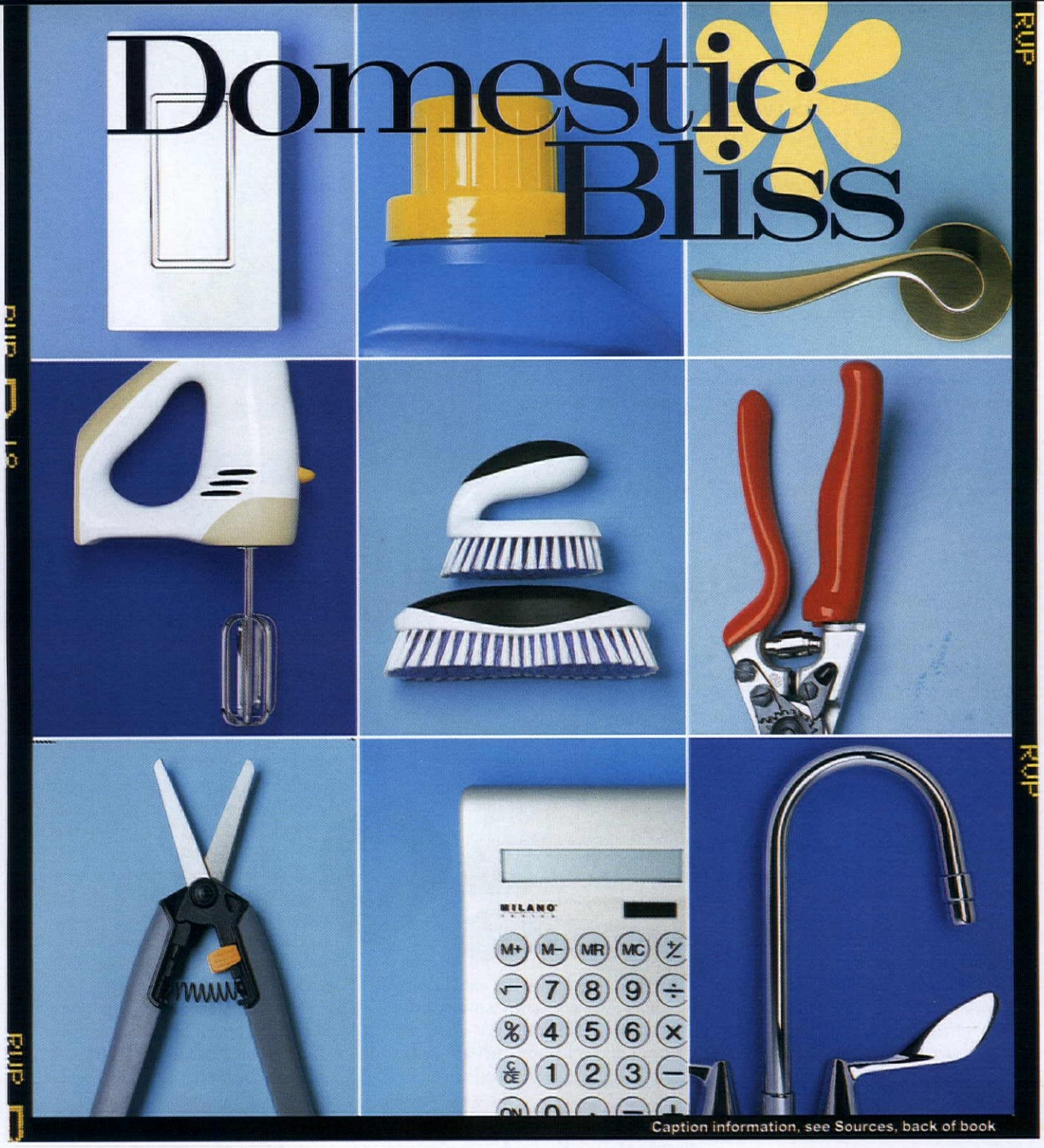
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universal design

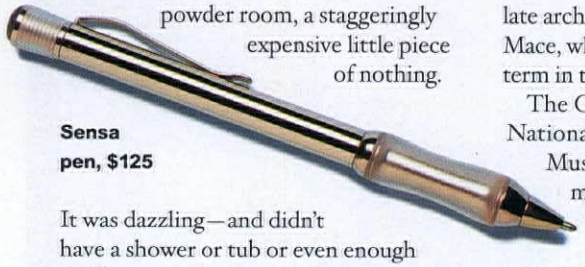
No matter your age or ability, **turning on the lights** or hot water shouldn't be a challenge. Industrial designers are rethinking everything from detergent caps to doorknobs to make the world more **accessible for all**. Also this month: introducing **Garden Bliss**, with tips for forcing forsythia and **underplanting** tulips.

EDITED BY DAN SHAW

PHOTOGRAPHS BY BOB HIEMSTRA; PRODUCED BY DEBORAH WEISBACH

the age of access

In Tom Wolfe's best-selling *A Man in Full*, Atlanta real-estate mogul Charlie Croker returns to his mansion after knee surgery and gets a crash course in wheelchair accessibility. "There were a couple of things he had failed to figure out when he gave instructions about putting the bed down here on the first floor," Wolfe writes. "The only toilet was the powder room, a staggeringly expensive little piece of nothing.

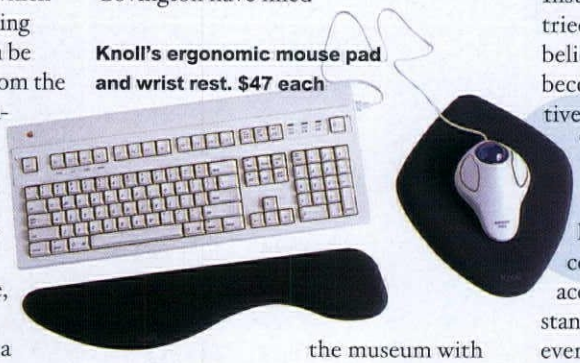


Sensa pen, $125

It was dazzling—and didn't have a shower or tub or even enough shelf space to line up all the vials of pills."

Famous for capturing the Zeitgeist, Wolfe is alluding, unintentionally perhaps, to the universal-design movement, which advocates the creation of good-looking products and environments that can be used by people of varied abilities. From the ubiquitous handicap-accessible bathrooms in airports and restaurants (mandated by the 1990 Americans with Disabilities Act) to Dutch architect Rem Koolhaas's much discussed house near Bordeaux with a floating platform-elevator at its core, which allows its wheelchair-bound owner to live on three levels, there's a sense that universal design is becoming mainstream. And with the American population aging, accessibility and ergonomics are becoming more relevant to more people. This is indeed good news. "Universal design can be invisible, marketable, profitable, safe, and both physically and emotionally accessible to most users," said the late architect Ron Mace, who coined the term in the 1970s.

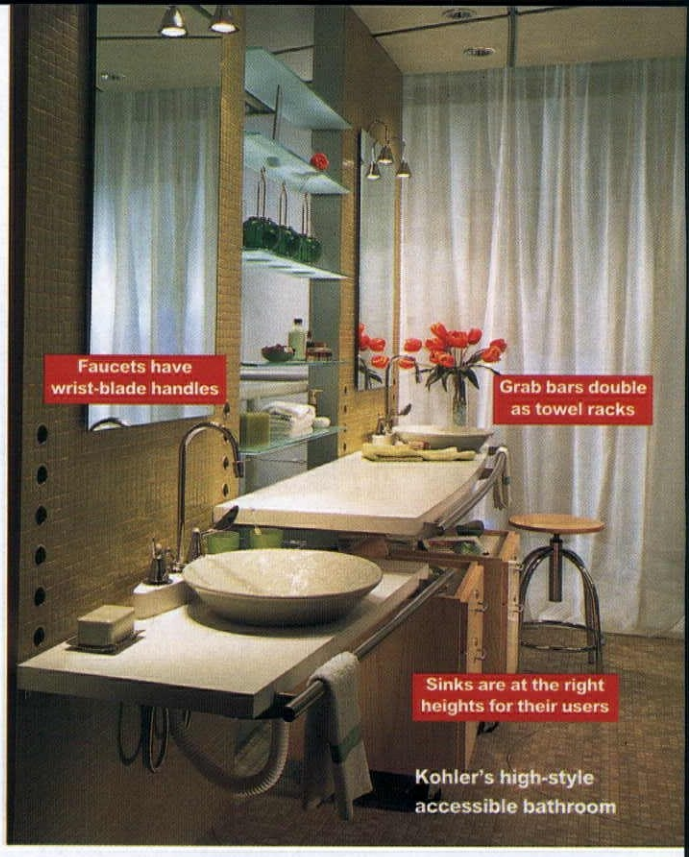
The Cooper-Hewitt National Design Museum's landmark "Unlimited By Design" show in New York (through March 21) is proof that Mace was right. Guest curators Bruce Hannah and George A. Covington have filled the museum with ordinary objects—switch plates, calculators, door handles, faucets—that are extraordinary because they are well designed in many ways.



Knoll's ergonomic mouse pad and wrist rest. $47 each

"We tried to make the show about everybody," says Hannah, who teaches industrial design at Pratt Institute and designs for Knoll. "We tried to open up the dialogue." Hannah believes that universal design will become truly universal only when executives at large corporations realize that "designing for the largest audience possible is smart business."

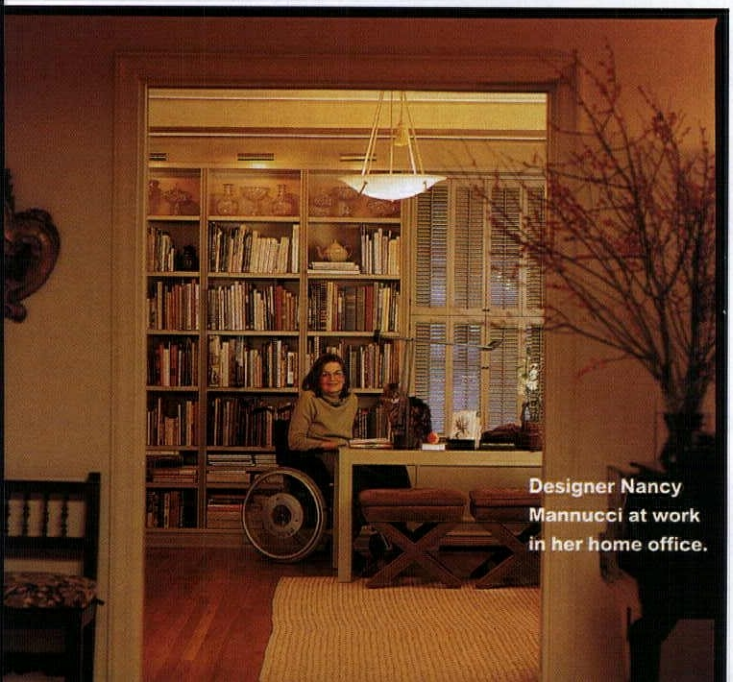
Kohler, the plumbing powerhouse, is such a company. At its design center in Wisconsin, Kohler shows an accessible bathroom outfitted with standard products. "A lot of things don't even have to be redesigned," says Hannah, pointing out that wall ovens and front-loading washing machines are very accessible. "Some products are just better than others. People *will* pay more for comfort, ease, and safety."



Kohler's high-style accessible bathroom

design for living

As an interior designer with MS, Nancy Mannucci refuses to let her disease turn her elegant Upper East Side apartment into a wheelchair ward. "Accessible design doesn't have to be ugly!" says Mannucci, who has reorganized her home so she can roll around easily. "You don't have to feel that you're sick or getting old. Often it's a matter of inches." Rearranging the settees that flanked her fireplace and made her living room an obstacle course was a welcome challenge. "All it required was creative problem-solving," she says. In the bedroom, she built a handsome headboard that's bolted to the wall so she can pull herself out of bed. "You approach these problems as you do any other design job."



Designer Nancy Mannucci at work in her home office.

For sources, see back of book.

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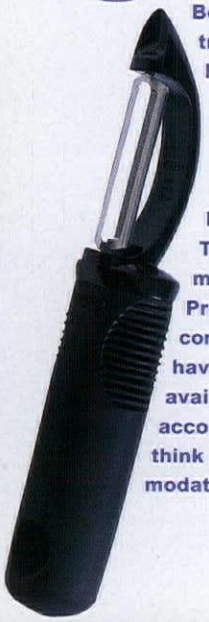
Leora Douek, above, was like a kid in a candy store. She was wheeling herself around the "Unlimited By Design" exhibit at the Cooper-Hewitt Museum in New York and marveling at the prototype Universal Kitchen, which was developed at the Rhode Island School of Design (RISD) and was on view for the first time. "I wish I could buy this kitchen," she said.

Not everything in the exhibit impressed Douek, an architect who co-owns the SEE Ltd. furniture stores in New York and L.A., which sell cutting-edge contemporary designs. Design Continuum's Metaform bathroom, which has an adjustable-height sink and toilet, didn't meet her aesthetic standards. "I'd love it if I came across it in an airport!" she said. "But it's too clinical for me. I spend a lot of my life trying not to succumb to my disability." The RISD kitchen, however, wouldn't require her to compromise. From the counter-level oven and refrigerator to the built-in pasta maker/drainer (which resembles a deep fryer), this kitchen, she said, was perfect. "The only thing I question is the built-in jar opener," she said mischievously. "I got married so I'd have a live-in jar opener."

THE BUSINESS OF BLISS

get smart



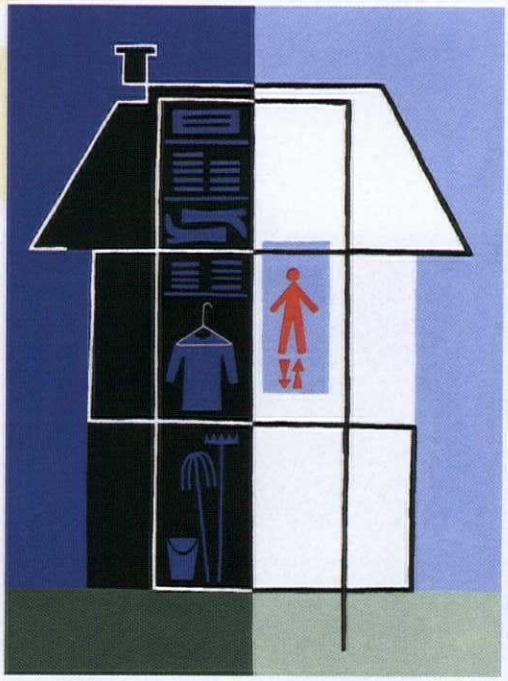


Betsey Farber's mild case of arthritis triggered a monumental change in the housewares industry. Watching his wife struggle to peel vegetables, Sam Farber vowed to build a better potato peeler, left. Nine years ago, he came out of retirement and with Davin Stowell's firm Smart Design launched a kitchen product line of not just easy-to-use peelers but cork pulls and can openers. The result: OXO's Good Grips line of kitchen tools with the trademark comfy, oversized, black rubber handles. Products like OXO's salad spinner (which was conceived by Human Factors Industrial Design) have made easy preparation affordable and available to all kinds of cooks. "You cannot accommodate everyone," says Stowell. "But if you think about it long enough, you can always accommodate a few more people." —JOYCE BAUTISTA



closet cases

Whenever New York architect Jane Victor designs a multi-story house, she insists that her clients install an elevator. They almost always demur. Nevertheless, Victor believes that elevators are necessities waiting to happen, so she makes sure her houses are elevator-ready. "I bank closets on top of one another so you have the space for future incorporation," she explains. "It's absolutely urgent that people think about this," she continues. "It doesn't matter what age you are. If you are athletic, you may sprain an ankle or



get a charley horse, so having an elevator will make life more convenient. If you become disabled, having an elevator lets you continue living normally and have a good quality of life when you're in a compromised position."

Victor likens elevators, which she says cost about $15,000 to $25,000, to faxes and computers. "We should take advantage of available technology so we can enjoy our lives more."

PORTRAIT: ANDREW FRENCH; STILL LIFE: SERGIO PURTELL; ILLUSTRATION: LAURA LJUNGKVIST

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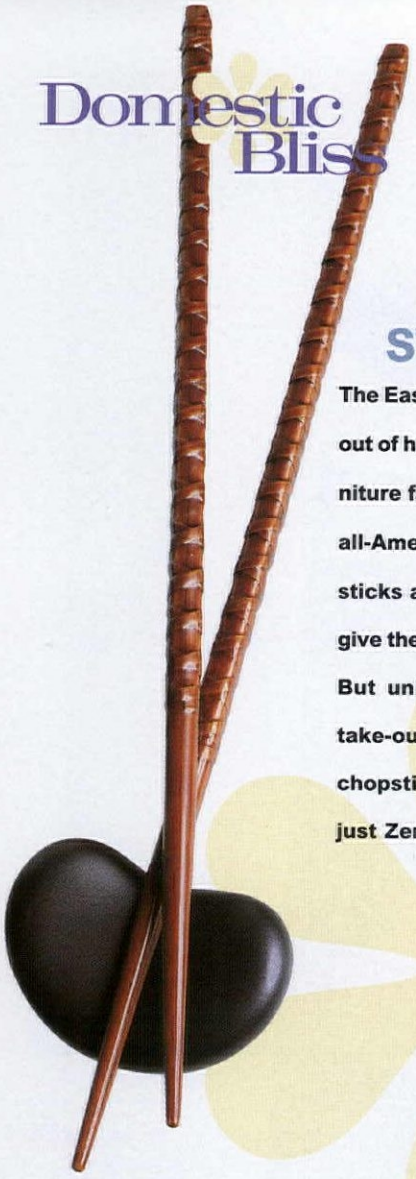
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CLICHÉ ALERT

STICK SHIFT

The East-meets-West trend is getting out of hand. At the last High Point furniture fair in North Carolina, several all-American companies used chopsticks as decorative accessories to give their showrooms an Asian edge. But unless you're eating Chinese take-out, putting a bowl of rice and chopsticks on your coffee table is just Zen and the Art of the Absurd.



you've got mail

The latest mail-order venture from Shi, a chic NoLita design store, redefines the expression decorating with catalogues. "The idea was that the pages would be pretty enough to tack on the wall," explains owner Laurie McLendon of the unbound photographs and drawings that come stacked in a sleek cardboard box (212-941-9952). Printed on three different papers, the set features products like Tsé & Tsé light garlands ($150) and tiered olive-oil bowls ($33 each). "Each page," McLendon says, "is a little piece of art in itself."—LYGEIA GRACE

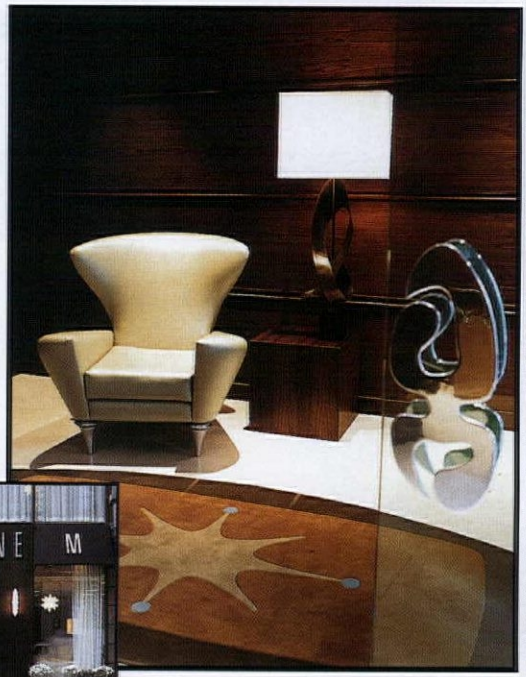
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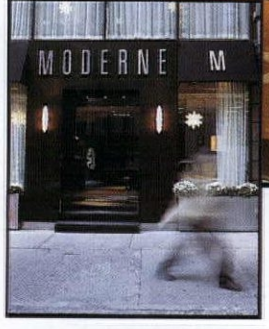
Is it just a coincidence? A month after New York's ABC Carpet & Home began running the Oriental rug department at Harrods in London, the mammoth Manhattan emporium opened a Harrods-esque food hall. "Of course, we were inspired by Harrods," says ABC's president Evan Cole. "Who wouldn't be?"



the name game

At the Moderne hotel in midtown Manhattan, the design team GoodmanCharlton has indulged in some heavy-duty name-dropping. The lamps in the front windows are by Tom Dixon, the head of design at Habitat and the British design world's It boy. The lights over the reception desk are by the Italian master Achille Castiglioni. The lobby mural is by Malcolm Hill, who has painted walls for Barneys in New York and Beverly Hills. Upstairs in the guest rooms, there are vases by the ubiquitous Jonathan Adler, and Warhol Marilyn posters with matching water glasses. "I don't like hotel art to look like hotel art," says Jeffrey Goodman, whose firm produced much of the hotel's sculptural furniture. "We want guests to feel as though they're staying in a hip friend's guest room."





CLOCKWISE FROM TOP LEFT: SCOTT DRICKEY; DARRYL PATTERSON; CARLOS EMILIO (2); SCOTT DRICKEY

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Jack Hemingway and his wife, Angela, outside his dad's old haunt, New York's '21' Club

FIELD TRIP

a moveable feast

Say farewell to your old armchair. If Jack Hemingway is successful, your home will soon be a shrine to the man he rightfully called Papa. Ernest's sons, Jack (the 75-year-old father of Mariel), Patrick, and Gregory, have licensed their father's name for home furnishings. The Ernest Hemingway Collection includes a zebra-striped carpet inspired by the writer's Kenyan safaris (or perhaps by the 53 cats he kept at home in Havana); picture frames adorned with shells, reminiscent of his *Old Man and the Sea* period; and the Papa Hemingway chair, a leathery seat like those Ernest had at his Idaho fishing lodge—except those chairs didn't have nailheads embossed with the letter "H."

"My brother asked me, 'Do you think it is beneath our dignity to do this?' " says Jack, over Bloody Marys with his wife, Angela, a decorator, at '21' in New York, where a plaque once commemorated one of Papa's trysts in the stairwell. "If the stuff is good, who cares about dignity?"

Who indeed, when we can now share such insider trivia as the reason his father wrote most of *A Moveable Feast* while standing up? "He had piles," Jack explains helpfully, "and it would have been uncomfortable to sit down." Now a writing table similar to Hemingway's elbow-height one is available for your home, along with a sofa with a carved bull motif, and *For Whom the Bell Tolls* bolsters. It's all Hemingwayesque. And with this much to choose from, the question will be what to have, and what to have not.

—INGRID ABRAMOVITCH

fictional furniture

by Eric Hanson



FOOD FOR THOUGHT

hungry eyes

Swanson TV dinners were never like this. At Fort Lauderdale's new China Grill Café, New York architect Jeffrey Beers is catering to the Food Network generation: he installed television monitors that are tuned in to the action in the kitchen. "China Grill is known for its open kitchen, so we expanded on this concept," says Beers, who designed New York's China Grill in 1987. "You can see what's being made on the satay and main grills and see if there are any special appetizers." The closed-circuit TVs are only the tip of the high-tech iceberg. The café also has three robots that travel on an infrared track and deliver snacks.



PORTRAIT: ANDREW FRENCH ; ILLUSTRATION: ERIC HANSON; CHINA GRILL: JOSE MOLINA

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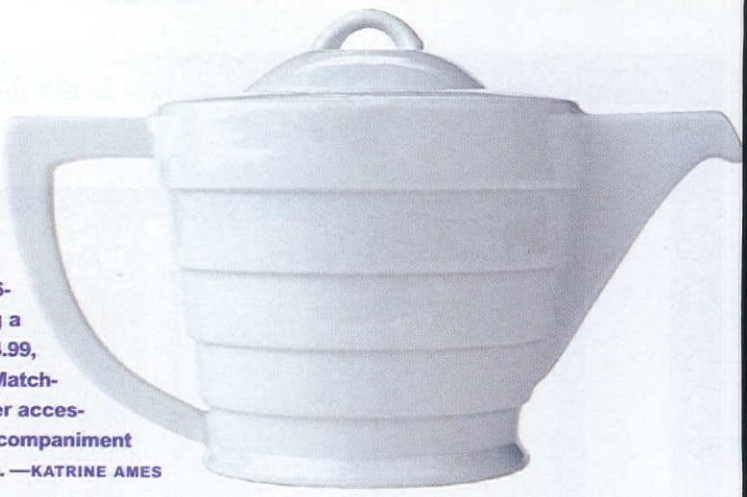
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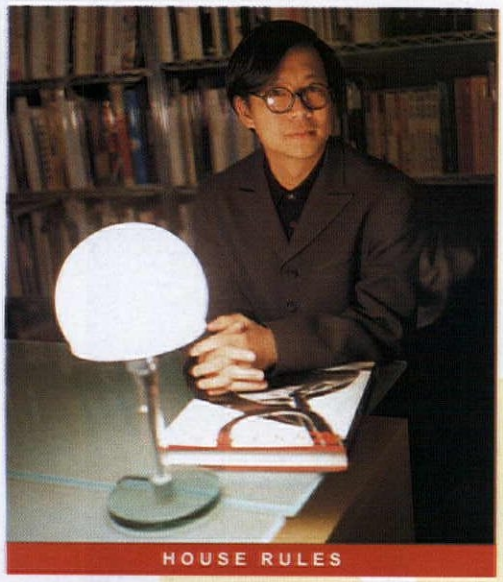
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Domestic Bliss

the wright stuff



Brewing tea is an art, so it's good to know that Krups (800-526-5377), a company famous for its coffeemakers, is now selling a teapot of truly museum quality. The Guggenheim porcelain pot, $24.99, is based on Frank Lloyd Wright's 1959 New York City landmark. Matching cups and mugs are also available. Might we suggest another accessory, cast-iron pans for baking popovers? They're the perfect accompaniment to a cup of tea, and have an unmistakably Guggenheimish shape. —KATRINE AMES



HOUSE RULES

NAME David Ling
RESIDENCE 19th-century brownstone in lower Manhattan
RÉSUMÉ Founder of 7-year-old David Ling Architect. He previously worked for I. M. Pei and Richard Meier
CURRENT PROJECTS Alberta Ferretti boutique in New York; houses in East Hampton, NY, and Greenwich, CT
THE FIRST THING I DO WHEN I WAKE UP Fifty sit-ups, cook tea, feed cat, toast baguette
I CAN'T GO TO SLEEP WITHOUT A hot shower
I SLEEP ONLY ON Feathers
I WATCH TELEVISION To fall asleep
MY LIVING ROOM IS VACUUMED BY It's not vacuumed. The tatami mats are hand-toweled
MY FAVORITE PAINTING IS Brice Marden's *Card Drawing (Counting) 4-1-1, 4-1-2. 4-1-3, 4-1-4*
MY FAVORITE PHOTOGRAPH IS Rodchenko's *Girl With Leica* (1934)
MY DREAM HOUSE Has not yet been built, but it exists as a model. Similar to Casa Malaparte, it is to be in Capri on a cliff, with a view of crystal-blue water crashing on shard-like outcroppings
A HOUSE IS NOT A HOME UNLESS A sigh of relief occurs at the threshold upon one's return home, followed by the feeling that what one lives with reflects one's psyche

speed-reading

Some people spend years assembling a library. Kinsey Marable can do it for you over a long weekend from his eponymous bookshop on Manhattan's Upper East Side (212-717-0342). Marable offers not only large collections inspired by those in English country houses but more limited libraries for your summer house ($5,000) or guest room ($2,500). No sandy bodice-rippers here; Marable caters to refined tastes. He includes out-of-print titles like Harold Acton's *Memoirs of an Aesthete* and *Billy Baldwin Decorates* for rainy days at the beach. —SABINE ROTHMAN





FINDERS KEEPERS

shady lady

A lightbulb went off over Sylvie Cogranne's head a few years ago, when she was working at a company that printed posters of back-lit photographs for cosmetic companies. "I thought I could make lamps with the same technique," the former fashion photographer says. "So I experimented and made a few for a gallery show, and the response was extraordinary." Now, her New York company, Fotolüz (212-397-5911), makes lamps with digital film shades depicting flowers, farm animals, and urban street scenes ($200 and up). And for custom orders, she'll take photographs of almost anything.

CLOCKWISE FROM TOP: CHARLES MARAIA; LUCA TRAVATO; DARRYL PATTERSON; ANDREW FRENCH



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Reference: 1. Data on file. Pfizer Inc, New York, NY.

Please see important information for ZYRTEC 5-mg and 10-mg tablets and 5 mg/5 mL syrup on the adjacent page.

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BRIEF SUMMARY
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CONTRAINDICATIONS ZYRTEC is contraindicated in those patients with a known hypersensitivity to it or any of its ingredients or hydroxyzine. **PRECAUTIONS Activities Requiring Mental Alertness:** In clinical trials, the occurrence of somnolence has been reported in some patients taking ZYRTEC; due caution should therefore be exercised when driving a car or operating potentially dangerous machinery. Concurrent use of ZYRTEC with alcohol or other CNS depressants should be avoided because additional reductions in alertness and additional impairment of CNS performance may occur. **Drug-Drug Interactions:** No clinically significant drug interactions have been found with theophylline at a low dose, azithromycin, pseudoephedrine, ketoconazole, or erythromycin. There was a small decrease in the clearance of cetirizine caused by a 400-mg dose of theophylline; it is possible that larger theophylline doses could have a greater effect. **Carcinogenesis, Mutagenesis and Impairment of Fertility:** In a 2-year carcinogenicity study in rats, cetirizine was not carcinogenic at dietary doses up to 20 mg/kg (approximately 15 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 10 times the maximum recommended daily oral dose in children on a mg/m² basis). In a 2-year carcinogenicity study in mice, cetirizine caused an increased incidence of benign liver tumors in males at a dietary dose of 16 mg/kg (approximately 6 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 4 times the maximum recommended daily oral dose in children on a mg/m² basis). No increase in the incidence of liver tumors was observed in mice at a dietary dose of 4 mg/kg (approximately 2 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately equal to the maximum recommended daily oral dose in children on a mg/m² basis). The clinical significance of these findings during long-term use of ZYRTEC is not known. Cetirizine was not mutagenic in the Ames test, and not clastogenic in the human lymphocyte assay, the mouse lymphoma assay, and in vivo micronucleus test in rats. In a fertility and general reproductive performance study in mice, cetirizine did not impair fertility at an oral dose of 64 mg/kg (approximately 25 times the maximum recommended daily oral dose in adults on a mg/m² basis). **Pregnancy Category B:** In mice, rats, and rabbits, cetirizine was not teratogenic at oral doses up to 96, 225, and 135 mg/kg, respectively (approximately 40, 180 and 220 times the maximum recommended daily oral dose in adults on a mg/m² basis). There are no adequate and well-controlled studies in pregnant women. Because animal studies are not always predictive of human response, ZYRTEC should be used in pregnancy only if clearly needed. **Nursing Mothers:** In mice, cetirizine caused retarded pup weight gain during lactation at an oral dose in dams of 96 mg/kg (approximately 40 times the maximum recommended daily oral dose in adults on a mg/m² basis). Studies in beagle dogs indicated that approximately 3% of the dose was excreted in milk. Cetirizine has been reported to be excreted in human breast milk. Because many drugs are excreted in human milk, use of ZYRTEC in nursing mothers is not recommended. **Geriatric Use:** In placebo-controlled trials, 186 patients aged 65 to 94 years received doses of 5 to 20 mg of ZYRTEC per day. Adverse events were similar in this group to patients under age 65. Subset analysis of efficacy in this group was not done. **Pediatric Use:** The safety of ZYRTEC, at daily doses of 5 or 10 mg, has been demonstrated in 376 pediatric patients aged 6 to 11 years in placebo-controlled trials lasting up to four weeks and in 254 patients in a non-placebo-controlled 12-week trial. The safety of cetirizine has been demonstrated in 168 patients aged 2 to 5 years in placebo-controlled trials of up to 4 weeks duration. On a mg/kg basis, most of the 168 patients received between 0.2 and 0.4 mg/kg of cetirizine HCl. The effectiveness of ZYRTEC for the treatment of seasonal and perennial allergic rhinitis and chronic idiopathic urticaria in pediatric patients aged 2 to 11 years is based on an extrapolation of the demonstrated efficacy of ZYRTEC in adults in these conditions and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar between these two populations. The recommended doses for the pediatric population are based on cross-study comparisons of the pharmacokinetics and pharmacodynamics of cetirizine in adult and pediatric subjects and on the safety profile of cetirizine in both adult and pediatric patients at doses equal to or higher than the recommended doses. The cetirizine AUC and C_{max} in pediatric subjects aged 2 to 5 years who received a single dose of 5 mg of cetirizine syrup and in pediatric subjects aged 6 to 11 years who received a single dose of 10 mg of cetirizine syrup were estimated to be intermediate between that observed in adults who received a single dose of 10 mg of cetirizine tablets and those who received a single dose of 20 mg of cetirizine tablets. The safety and effectiveness of cetirizine in pediatric patients under the age of 2 years have not yet been established. **ADVERSE REACTIONS** Controlled and uncontrolled clinical trials conducted in the United States and Canada included more than 6000 patients aged 12 years and older, with more than 3900 receiving ZYRTEC at doses of 5 to 20 mg per day. The duration of treatment ranged from 1 week to 6 months, with a mean exposure of 30 days. Most adverse reactions reported during therapy with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in patients receiving ZYRTEC 5 or 10 mg was not significantly different from placebo (2.9% vs. 2.4%, respectively). The most common adverse reaction in patients aged 12 years and older that occurred more frequently on ZYRTEC than placebo was somnolence. The incidence of somnolence associated with ZYRTEC was dose related, 6% in placebo, 11% at 5 mg and 14% at 10 mg. Discontinuations due to somnolence for ZYRTEC were uncommon (1.0% on ZYRTEC vs. 0.6% on placebo). Fatigue and dry mouth also appeared to be treatment-related adverse reactions. There were no differences by age, race, gender or by body weight with regard to the incidence of adverse reactions. Table 1 lists adverse experiences in patients aged 12 years and older which were reported for ZYRTEC 5 and 10 mg in controlled clinical trials in the United States and that were more common with ZYRTEC than placebo. **Table 1. Adverse Experiences Reported in Patients Aged 12 Years and Older in Placebo-Controlled United States ZYRTEC Trials (Maximum Dose of 10 mg) at Rates of 2% or Greater (Percent Incidence) ZYRTEC (N=2034) Placebo (N=1612) respectively:** Somnolence (13.7 vs 6.3) Fatigue (5.9 vs 2.6) Dry Mouth (5.0 vs 2.3) Pharyngitis (2.0 vs 1.9) Dizziness (2.0 vs 1.2). In addition, headache and nausea occurred in more than 2% of the patients, but were more common in placebo patients. Pediatric studies were also conducted with ZYRTEC. More than 1300 pediatric patients aged 6 to 11 years with more than 900 treated with ZYRTEC at doses of 1.25 to 10 mg per day were included in controlled and uncontrolled clinical trials conducted in the United States. The duration of treatment ranged from 2 to 12 weeks. Placebo-controlled trials up to 4 weeks duration included 168 pediatric patients aged 2 to 5 years who received cetirizine, the majority of whom received single daily doses of 5 mg. The majority of adverse reactions reported in pediatric patients aged 2 to 11 years with ZYRTEC were mild or moderate. In placebo-controlled trials, the incidence of discontinuations due to adverse reactions in pediatric patients receiving up to 10 mg of ZYRTEC was uncommon (0.4% on ZYRTEC vs. 1.0% on placebo). Table 2 lists adverse experiences which were reported for ZYRTEC 5 and 10 mg in pediatric patients aged 6 to 11 years in placebo-controlled clinical trials in the United States and were more common with ZYRTEC than placebo. Of these, abdominal pain was considered treatment-related and somnolence appeared to be dose-related, 1.3% in placebo, 1.9% at 5 mg and 4.2% at 10 mg. The adverse experiences reported in pediatric patients aged 2 to 5 years in placebo-controlled trials were qualitatively similar in nature and generally similar in frequency to those reported in trials with children aged 6 to 11 years. **Table 2. Adverse Experiences Reported in Pediatric Patients Aged 6 to 11 Years in Placebo-Controlled United States ZYRTEC Trials (5 or 10 mg Dose) Which Occurred at a Frequency of ≥ 2% in Either the 5-mg or the 10-mg ZYRTEC Group, and More Frequently Than in the Placebo Group. ZYRTEC 5 mg (N=161), 10 mg (N=215) vs placebo (N=309):** Headache (11.0%, 5 mg; 14.0%, 10 mg; 12.3%, placebo); Pharyngitis (6.2%, 5 mg; 2.8%, 10 mg; 2.9%, placebo); Abdominal pain (4.4%, 5 mg; 5.6%, 10 mg; 1.9%, placebo); Coughing (4.4%, 5 mg; 2.8%, 10 mg; 3.9%, placebo); Somnolence (1.9%, 5 mg; 4.2%, 10 mg; 1.3%, placebo); Diarrhea (3.1%, 5 mg; 1.9%, 10 mg; 1.3%, placebo); Epistaxis (3.7%, 5 mg; 1.9%, 10 mg; 2.9%, placebo); Bronchospasm (3.1%, 5 mg; 1.9%, 10 mg; 1.9%, placebo); Nausea (1.9%, 5 mg; 2.8%, 10 mg; 1.9%, placebo); Vomiting (2.5%, 5 mg; 2.3%, 10 mg; 1.0%, placebo). The following events were observed infrequently (less than 2%), in either 3982 adults and children 12 years and older or in 659 pediatric patients aged 6 to 11 years who received ZYRTEC in U.S. trials, including an open adult study of six months duration. A causal relationship of these infrequent events with ZYRTEC administration has not been established. **Autonomic Nervous System:** anorexia, flushing, increased salivation, urinary retention. **Cardiovascular:** cardiac failure, hypertension, palpitation, tachycardia. **Central and Peripheral Nervous Systems:** abnormal coordination, ataxia, confusion, dysphonia, hyperesthesia, hyperkinesia, hypertonia, hypoesthesia, leg cramps, migraine, myelitis, paralysis, paresthesia, ptosis, syncope, tremor, twitching, vertigo, visual field defect. **Gastrointestinal:** abnormal hepatic function, aggravated tooth caries, constipation, dyspepsia, eructation, flatulence, gastritis, hemorrhoids, increased appetite, melena, rectal hemorrhage, stomatitis including ulcerative stomatitis, tongue discoloration, tongue edema. **Genitourinary:** cystitis, dysuria, hematuria, micturition frequency, polyuria, urinary incontinence, urinary tract infection. **Hearing and Vestibular:** deafness, earache, ototoxicity, tinnitus. **Metabolic/Nutritional:** dehydration, diabetes mellitus, thirst. **Musculoskeletal:** arthralgia, arthritis, arthrosis, muscle weakness, myalgia. **Psychiatric:** abnormal thinking, agitation, amnesia, anxiety, decreased libido, depersonalization, depression, emotional lability, euphoria, impaired concentration, insomnia, nervousness, paroniria, sleep disorder. **Respiratory System:** bronchitis, dyspnea, hyperventilation, increased sputum, pneumonia, respiratory disorder, rhinitis, sinusitis, upper respiratory tract infection. **Reproductive:** dysmenorrhea, female breast pain, intermenstrual bleeding, leukorrhea, menorrhagia, vaginitis. **Reticuloendothelial:** lymphadenopathy. **Skin:** acne, alopecia, angioedema, bullous eruption, dermatitis, dry skin, eczema, erythematous rash, furunculosis, hyperkeratosis, hypertrichosis, increased sweating, maculopapular rash, photosensitivity reaction, photosensitivity toxic reaction, pruritus, purpura, rash, seborrhea, skin disorder, skin nodule, urticaria. **Special Senses:** parosmia, taste loss, taste perversion. **Vision:** blindness, conjunctivitis, eye pain, glaucoma, loss of accommodation, ocular hemorrhage, xerophthalmia. **Body as a Whole:** accidental injury, asthenia, back pain, chest pain, enlarged abdomen, face edema, fever, generalized edema, hot flashes, increased weight, leg edema, malaise, nasal polyp, pain, pallor, periorbital edema, peripheral edema, rigors. Occasional instances of transient, reversible hepatic transaminase elevations have occurred during cetirizine therapy. Hepatitis with significant transaminase elevation and elevated bilirubin in association with the use of ZYRTEC has been reported. In foreign marketing experience the following additional rare, but potentially severe adverse events have been reported: anaphylaxis, cholestasis, glomerulonephritis, hemolytic anemia, hepatitis, orofacial dyskinesia, severe hypotension, stillbirth, and thrombocytopenia. **DRUG ABUSE AND DEPENDENCE** There is no information to indicate that abuse or dependency occurs with ZYRTEC. **OVERDOSAGE** Overdosage has been reported with ZYRTEC. In one adult patient who took 150 mg of ZYRTEC, the patient was somnolent but did not display any other clinical signs or abnormal blood chemistry or hematology results. In an 18 month old pediatric patient who took an overdose of ZYRTEC (approximately 180 mg), restlessness and irritability were observed initially; this was followed by drowsiness. Should overdose occur, treatment should be symptomatic or supportive, taking into account any concomitantly ingested medications. There is no known specific antidote to ZYRTEC. ZYRTEC is not effectively removed by dialysis, and dialysis will be ineffective unless a dialyzable agent has been concomitantly ingested. The acute minimal lethal oral doses were 237 mg/kg in mice (approximately 95 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 55 times the maximum recommended daily oral dose in children on a mg/m² basis) and 562 mg/kg in rats (approximately 460 times the maximum recommended daily oral dose in adults on a mg/m² basis, or approximately 270 times the maximum recommended daily oral dose in children on a mg/m² basis). In rodents, the target of acute toxicity was the central nervous system, and the target of multiple-dose toxicity was the liver.

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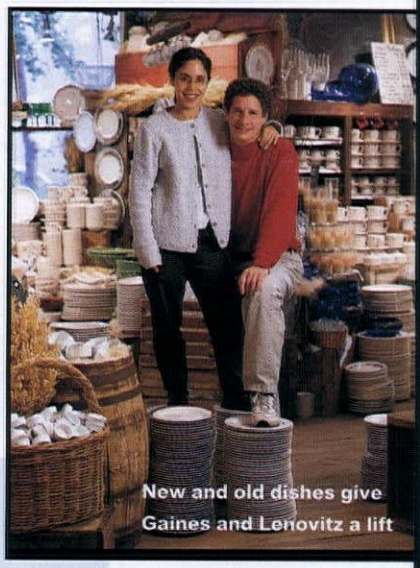
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Domestic Bliss

blue-plate special

Driving through upstate New York 12 years ago, Julie Gaines and David Lenovitz fell in love—with the name of a town called Fishs Eddy. At the time, the couple had just opened a Manhattan antiques shop, and they re-christened their business in honor of the hamlet. " 'Fishs Eddy' sounds so American and poetic," Gaines explains. "It exemplifies a lifestyle of simplicity."



New and old dishes give Gaines and Lenovitz a lift

Since then, Fishs Eddy has been making a splash. Known for their funky mix of new and vintage tableware, Gaines and Lenovitz now have three New York stores and a brand-new mail-order catalogue (877-FISHSEDDY).

Tableware became their specialty by accident when Lenovitz, on a buying trip in the Midwest ten years ago, discovered a barn filled with vintage restaurant dishes. The building had been ravaged by a fire, but the plates were none the worse for it. "We thought it would be great to bring full sets of industrial china into the store," Lenovitz says. "It's made for everyday use and lasts forever."

The dishes were such a hit that the couple asked several china manufacturers to reissue other forgotten patterns. A year later, Gaines and Lenovitz began creating their own. Today, new designs make up 50 percent of the stores' merchandise. "We don't want to be perceived as retro anymore," says Gaines. "We want to be thought of as having classic dinnerware you can build on." —L.G.

pet rocks

In China, pudding stones have long been symbols of fertility, power, and strength. In Chicago, they're rapidly becoming status symbols. "At our opening, designers were pulling them from each other's hands," says Betsy Nathan, who sells the stones at Pagoda Red, her trendy Bucktown antiques showroom (773-235-1188). The stones range in size from 4 inches to 4 feet and cost $100 to $1,200. "They are sensual objects that people want to reach out and touch."



TOP: ANDREW FRENCH; BOTTOM: DARRYL PATTERSON



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spring fever

Daffodils can be dangerous. When making arrangements with them, remember that they exude a sap that shortens the life of other flowers in the same vase. It's best to isolate daffodils in tepid water overnight (or for at least a few hours) to allow the sap to drain out. Then, using fresh water, you can mix them with other spring blooms. (Conventional wisdom dictates that these flowers prefer standing in shallow water.) Since daffodils tend to hang down, Renée Beaulieu, the editor of the Daffodil Mart catalogue (800-255-2852), suggests stabilizing them with a frog or floral foam (after poking holes in it with a pencil). She also suggests vases that have an oblong opening, which allows stems to knit together, holding them upright. —DEBORAH NEEDLEMAN



STILL LIFE: SERGIO PURTELL; PORTRAIT: FRANCINE FLEISCHER; ILLUSTRATION: SUSAN SAAS

CHARLOTTE'S WEB

In late winter, I can't wait any longer. I have to speed up spring. If I'm out walking and see a shrub with plump buds that beg to be brought to bloom, sometimes I'll sneak a few branches inside. Forsythia's one of my favorites. (I also like quince and dogwood.) Forsythia grows profusely, so cutting a few branches won't hurt it.

First, I scrape off the last few inches of bark at the ends of the branches. I slit them, then totally submerge them in a bathtub of water at room temperature overnight. For the next few weeks I keep them well misted and out of direct sunlight. Then, I start to give them lots of sun, mist them, and refill the vase with warm water daily. In just a few days, huge yellow sprays will fill my house. —CHARLOTTE M. FRIEZE



a new leaf

As head of horticulture at White Flower Farm from 1990 to 1997, Steve Frowine trekked the world in search of new plants for the famous Connecticut nursery and mail-order catalogue. But he grew impatient with the development process; it took years to propagate enough stock to offer new plants in the catalogue.

In 1998 Frowine started the Great Plant Company (800-441-9788; www.greatplants.com). Now he can indulge his passion for unusual specimens from specialty breeders and nurseries, since he unapologetically offers plants in limited quantities, and some only once. Highlights from this spring's catalogue include season-extending annuals from Kathy Pufahl, one of the East Coast's most respected wholesalers, and 'Josee,' a lilac that blooms three or four times a season. But hurry: orders from the spring catalogue won't be accepted after May 1. —D.N.



perfect partners

IT'S A FLORAL BLT—BUTTER LETTUCE AND TULIPS. When Robert Clark, an iconoclastic garden designer based in Oakland, CA, grew weary of pansies and petunias as the standard tulip underplanting, he began blending lettuces with his clients' bulbs. "I started using parsley as an annual with cyclamen," he says. "That's what got me started, and everyone loved it." His favorite combination this season is the 'Apricot Beauty' tulip with red oak leaf, green oak leaf, and bright green butter lettuces. You don't even have to plan ahead—you can buy lettuce plugs at the nursery and mix them right in. —D.N.

dinner for 37, chez marcella: $2,416

one happy 50th birthday card: $1.95

one leopard-print, peekaboo nightie: $45

still being able to make her blush:

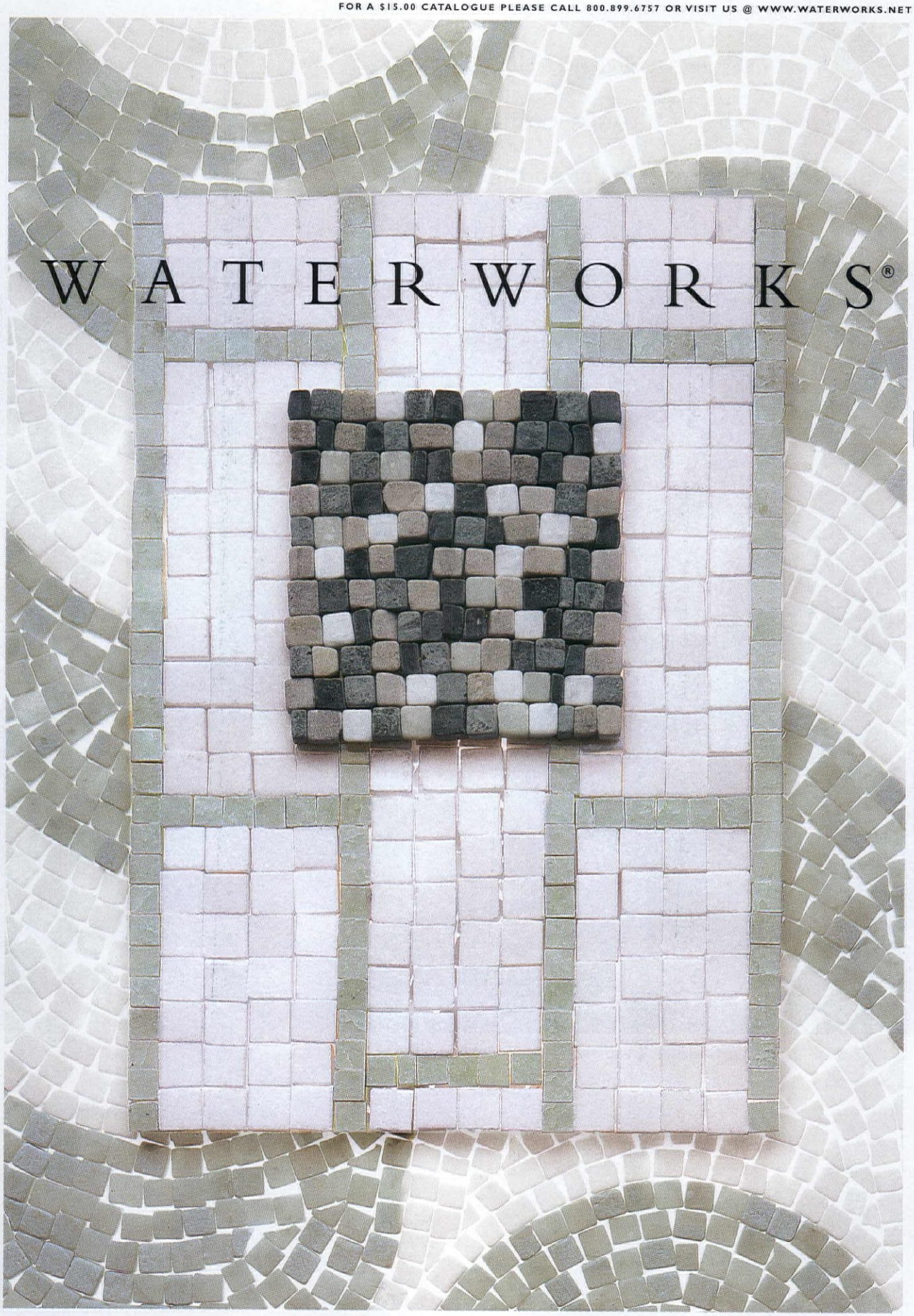


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Hunting & Gathering



DOWN RIGHT Feather Flurries, a silk sheer with duck feathers, hangs behind Debra Moises's coq-feather-and-tulle stole. The fabric is from Nuno, NYC. The stole, $440, is from Neiman Marcus. 800-825-8000.

feather your nest

Birds of a feather flock together, which might explain why in home design, as in the fashion world, quills and plumes, from **ostrich to finch**, have taken flight as the **motif of the moment**. These fine-feathered fabrics are just what you need to make your decor soar. Also this month, for an added lift, spring forward with **color**.

PHOTOGRAPHED BY VICTOR SCHRAGER PRODUCED BY BROOKE STODDARD



AS AN AMATEUR ORNITHOLOGIST, Antony Little, the design director for the London textiles firm Osborne & Little, wondered why he seldom saw feathers in fabric patterns. In his own country, he chalked it up to an old superstition about peacock feathers. But as a

CHOOSE A QUILL **Clockwise from top left: Porthcurno in light blue, a hemp-and-silk blend from the Lamorna collection, Osborne & Little. Feather Stripe in red, from Clarence House, NYC. Porthcurno in light brown. Spread Your Wings, a silk jacquard from Gretchen Bellinger. Ruffle Your Feathers, here in ebony, embroidered horsehair and cotton, from Brunschwig & Fils. New Feathers, $100/yard, a cotton-and-linen print, here in lake, pink/red, and celadon, from George Smith, NYC. 877-226-4002. Courting Cranes, polyester and cotton, from Gretchen Bellinger. Background: New Feathers in chocolate.**

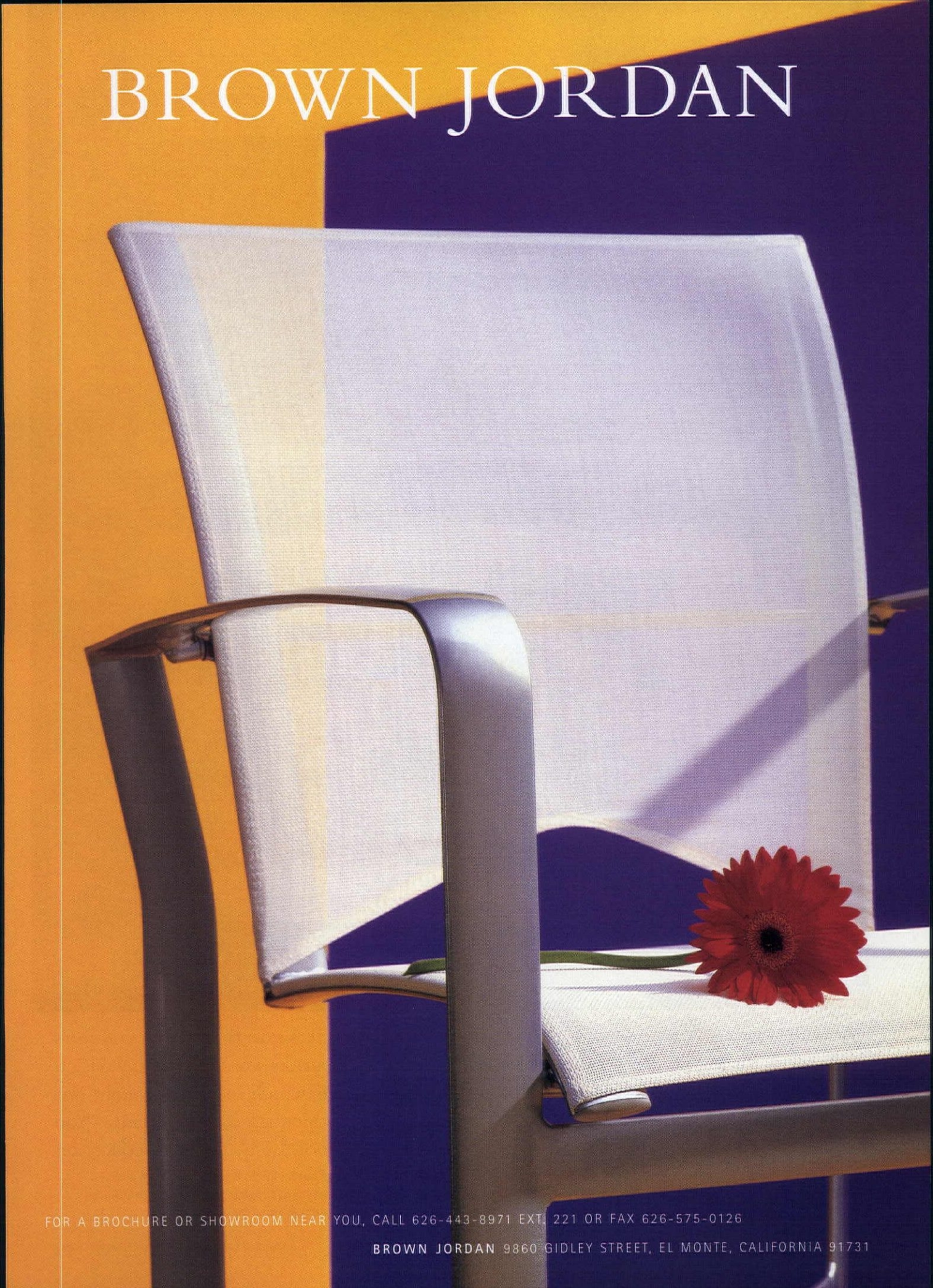
FENDI
ASPEN BEVERLY HILLS BUENOS AIRES COSTA MESA HONOLULU HOUSTON
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PHOTO KARL LAGERFELD



bird lover, he couldn't resist taking design inspiration from the aviary: His latest collection, Lamorna, was inspired by the feathers he found on a beach on England's Cornish coast. Little is not the only fabric designer currently in a fowl mood. Feathers are turning up in many of this season's collections, from Gretchen Bellinger's silks, which have names like Spread Your Wings and Courting Cranes, to Clarence House's wallpaper with stylized images

BEACHCOMBER **Osborne & Little's Lamorna collection was inspired by a beach in Cornwall, England. The group includes the Porthcurno pattern in light blue, top and middle, and light brown, in the background; and the Tintagel pattern, bottom, in green.**

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of quills. Some fabric designers are incorporating real feathers into their weaves. Nuno's silk sheer, for instance, is "quilted" with duck feathers. "Feathers work in so many design situations," says Brian Lawrence, a designer for Borderline, which recently brought out Cockade, a fabric partly inspired by the Prince of Wales's trademark ostrich plumes. "You can use it in a country home, as well as for a sophisticated look." The Lamorna collection

PERFECT PLUMAGE **In the background: Uppark wallpaper in gray, blue, pink, and green, from Clarence House. Top and middle fabrics: Plume in red and green, from Travers. Bottom left: Feather Leaf, shown here in tan, from a new collection by Grey Watkins, Ltd. Bottom right: Borderline's Cockade in blue, available from Classic Revivals.**

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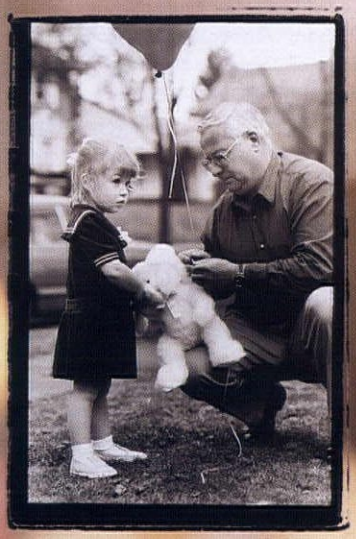
To The Trade



resembles a naturalist's scrapbook, with painterly imagery of the feathers and eggs of ordinary birds such as seagulls and buzzards. "Their plumage is designed to camouflage," Little says, "which I think is almost more beautiful than the brash coloring of tropical birds, designed to attract." Recently introduced in the United States, Lamorna is already a big hit in Europe—for Little, certainly a feather in his cap.

BIRDHOUSE **In the background: Feather Leaf, from Grey Watkins. From top: Grouse and Finch, from Stroheim & Romann; Mimosa, from Borderline; and Porthcurno in light blue, from Osborne & Little. Sources, see back of book.**

Time stands still.
A deep breath is taken.
A wish is made.
And in a moment
when all you hold dear
is there
in a glow of candles
you know
the best of time
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what's news

A jolt of color is just the thing for spring. Try these home accessories







1. WOOD YOU Rangoon wallpaper by Nina Campbell looks like wood, and comes in terra-cotta, blue, and green, as well as several other colors. Available through Osborne & Little, NYC.

2. COLOR BLOCK Susan Martin's decorative pillows combine eye-catching colors. Reflecting Pool square pillow, top, and Double Rectangles, Susan Martin, NYC.

3. CRYSTAL VISION Carol Canner's Sunflower sconce, $750, is antiqued gold leaf with Swarovski crystals. From Carver's Guild. 800-445-3464.

4. GLASS WORKS This fused glass bowl, $295, by glass master Eric Roush, is part of the Elements collection from Rosenthal. 800-804-8070.

5. DECO RATION End table in zebrawood and ebony veneer, $2,950, from Bexley Heath for John Widdicomb, Inc., through Beacon Hill. 800-954-7776.

6. GOLDEN GLOW Yellow is showing up in the latest fabrics. From left: JAB's Strie Satin in gold, through Stroheim & Romann; Georgia Rose, from Ottilie Stevenson, Ltd., London; and Starry Night silk jacquard in sunspot, from Pollack & Associates, NYC.

7. BLUE BY YOU Tanza wool rug in blue, $1,750, from Dialogica, NYC. 212-966-1934.





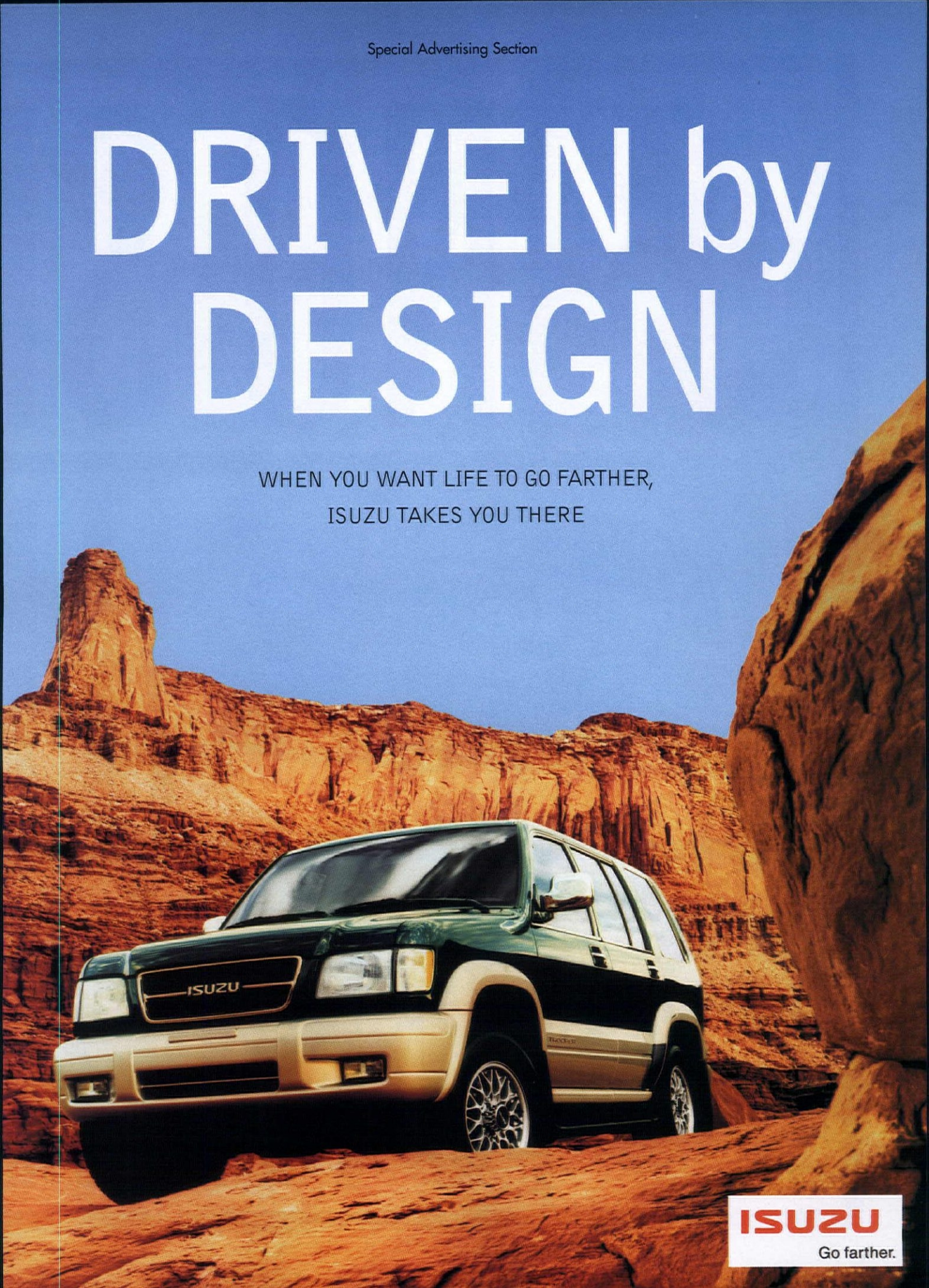




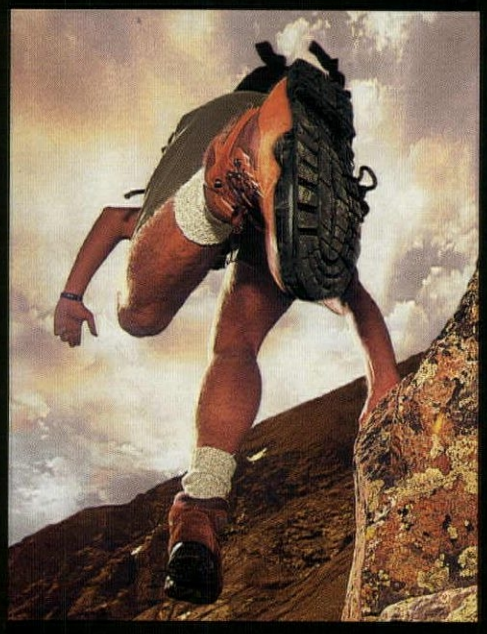
PHOTOGRAPHS BY DARRYL PATTERSON

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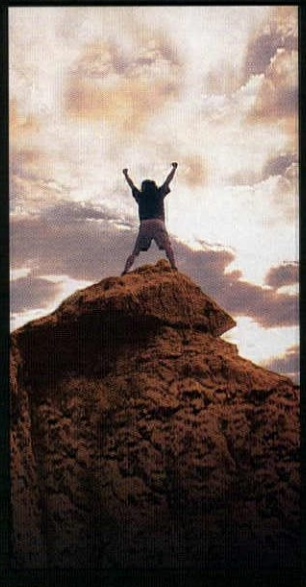
Go farther.

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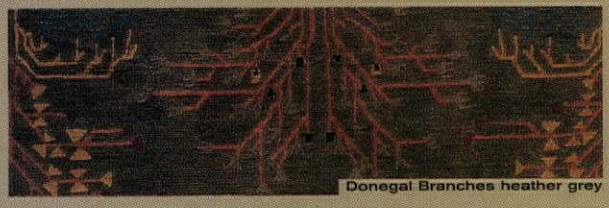
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and therein lies
the charm.

All room designs from French Designer Showhouse:
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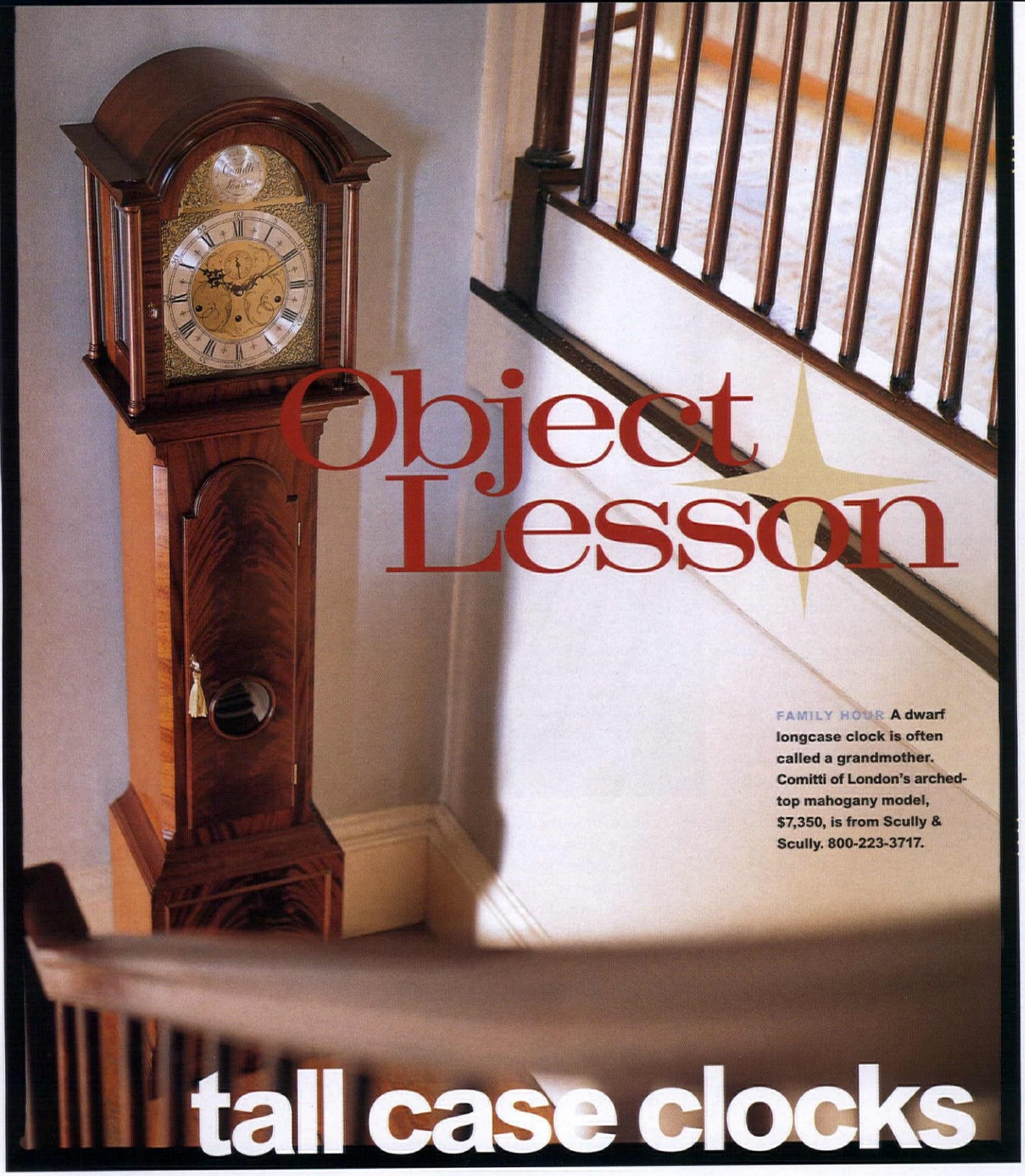
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Object Lesson

FAMILY HOUR **A dwarf longcase clock is often called a grandmother. Comitti of London's arched-top mahogany model, $7,350, is from Scully & Scully. 800-223-3717.**

tall case clocks

Isn't it time you **rewarded** yourself with a clock that's not only **accurate** but **gorgeous**, a treat for eye and ear? There are **antiques**, usually from England, Scotland, or America, and **contemporary** ones in every conceivable style. Like fine furniture, a tall case clock is built to last. And oh, those **chimes**!

WRITTEN BY GEORGIA DZURICA PHOTOGRAPHED BY DAVID SAWYER

PRODUCED BY NEWELL TURNER

Object Lesson

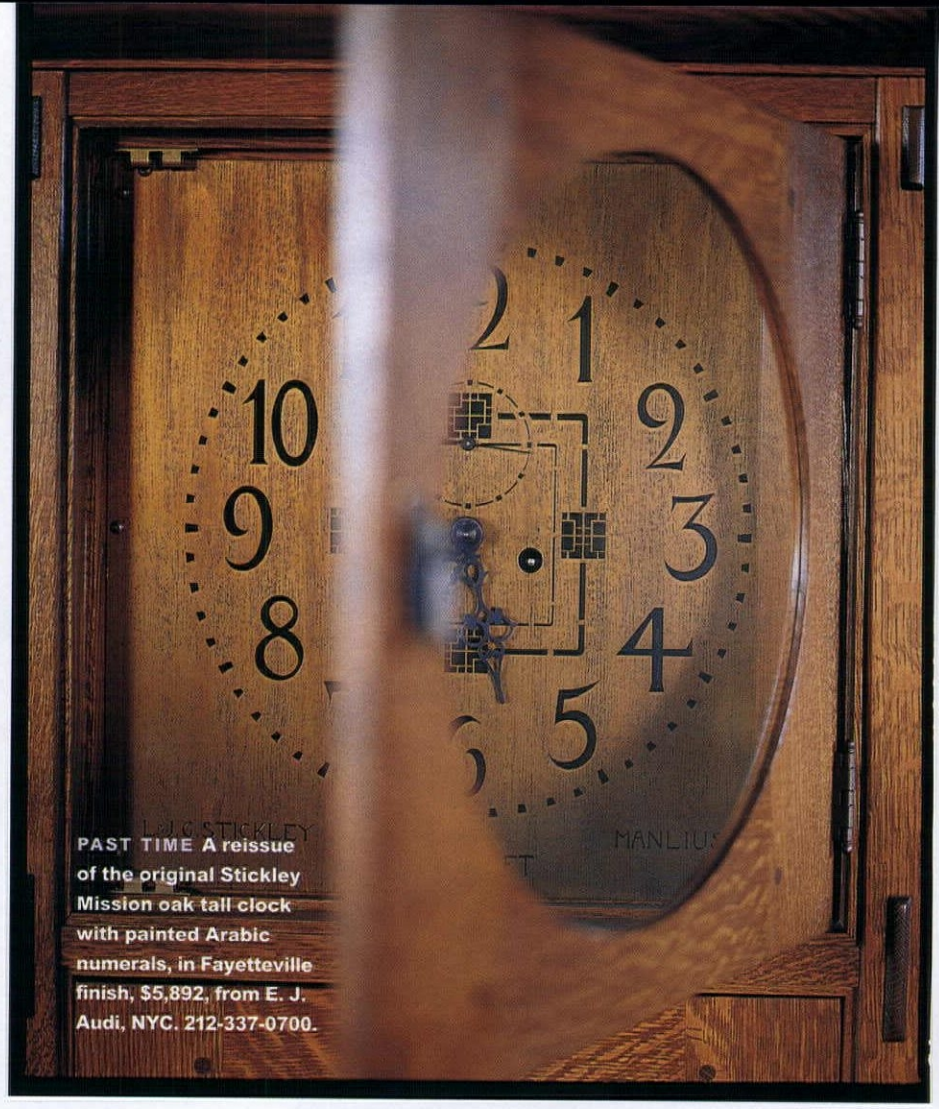
Time flies. Hastening toward the year 2000, we're more pressured by deadlines, schedules, commutes, and appointments than ever before. How, then, do we make the most of our time—or at least make time more beautiful?

Since the fourteenth century, we have conducted our affairs with the help of various mechanical clocks. The longcase clock, also known as a tall or hall clock, originated in England (though designed by a Dutchman) in 1658. In the 1880s a popular American song gave it a long-standing nickname, "grandfather." No other clock lends such solidity, comfort, and grace to our frantic lives.

Part of the clock's charm lies in its outward appearance. Charm, however, was not the intent of clockmakers in the past. Their instruments did double duty as calendars: phases of the moon, and sometimes the tides, indicated on the clock faces helped farmers plan their labors according to the lunar cycle.

The interior is a model of scientific simplicity. A grandfather clock works by gravity: iron weights suspended from cables or chains drop to the bottom of the clock as the cable or chain unwinds from a drum. The drum is connected to a main wheel that turns a center wheel, which in turn meshes with another.

The pendulum keeps a weight from falling too fast. The top of the pendulum is attached to a crescent-shaped yoke, or pallet fork, with a hook on each end that engages the teeth of an escape wheel. The pallet fork tilts left and right, and the pendulum swings. As it does, the escape wheel advances one



PAST TIME A reissue of the original Stickley Mission oak tall clock with painted Arabic numerals, in Fayetteville finish, $5,892, from E. J. Audi, NYC. 212-337-0700.



SKYWATCH The face of an American mahogany clock, circa 1800, at the Morris-Jumel Mansion, NYC, 212-923-8008, tells the phases of the moon and tides.

What to Watch for in Antiques

Most antique grandfather clocks in this country are English or Scottish. American clocks are of more recent make, but rarer, and can cost one and a half times more.

Though there were many prominent American clockmakers, cabinetmakers who doubled as undertakers often made clock cases on assignment from clockmakers. By the 1850s, tall case clocks were mass-produced for the middle class and frequently had wooden works. If you locate an antique clock and are thinking about buying it, you should consider several things:

▶ Do the works belong to the case or were they "married" later? Usually it takes an expert to tell if the platform to which the works are mounted was added later. There may be holes in the case that don't match up with ones in the saddleboard, or marks made by the original pendulum that don't conform to the position of the current one.

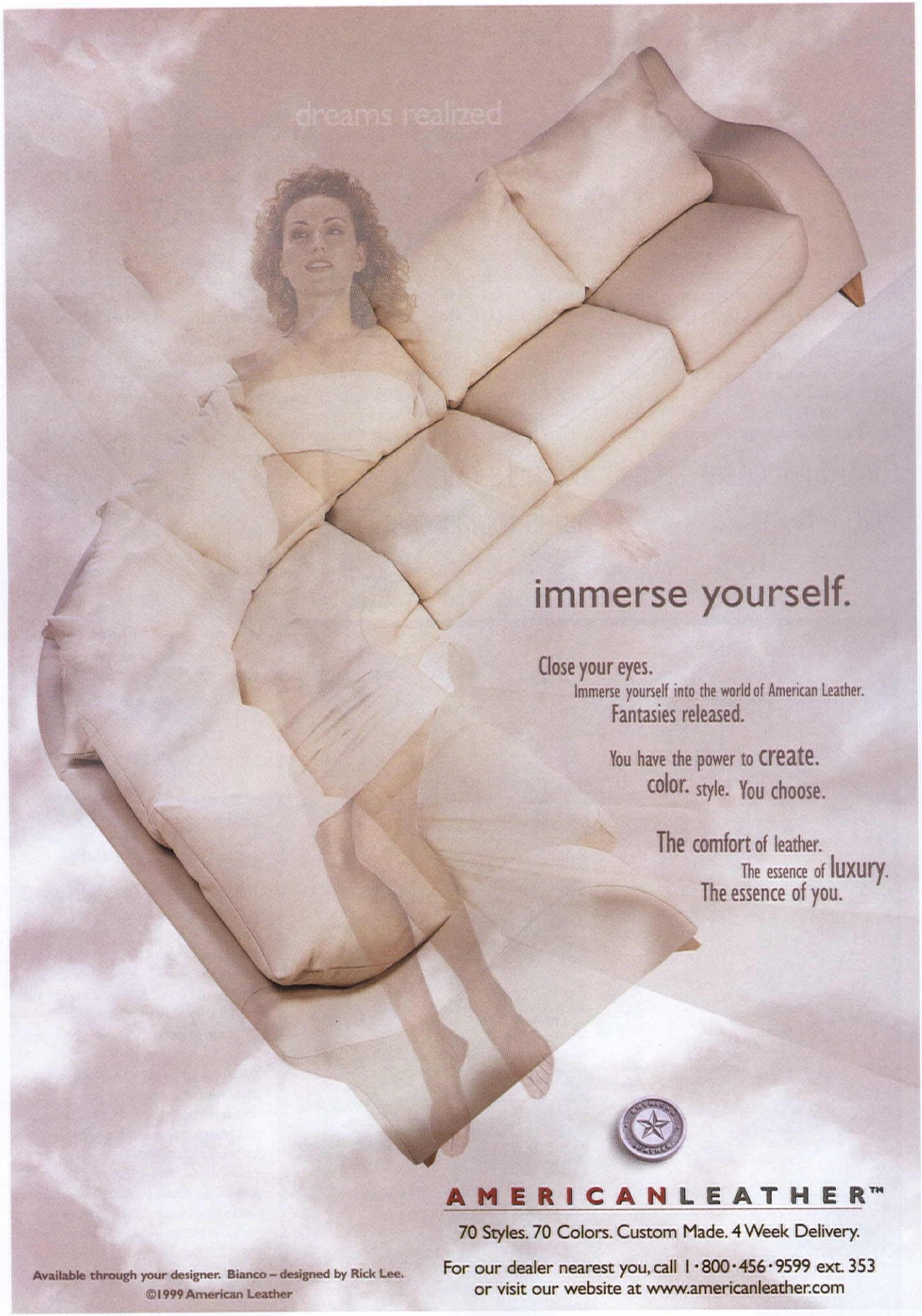
▶ Has the case been reduced? Only an expert can tell. To accommodate houses with low ceilings, people sometimes cut off the top or bottom of a clock, or even took six inches out of the middle. A serious alteration like this can drastically lower a clock's value.

▶ Is the case warped or the veneer chipped? If the case is painted, the condition of the paint is important.

▶ Does the door fit properly? Its glass should be original, even if it is cracked.

▶ Make sure the hands are original.

▶ Check for broken or replaced fretwork or finials, and for missing or replaced feet.


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tooth at a time, slowing the wheels that turn the hands of the clock so that they indicate the right time. The clock, which typically requires winding every eight days, can be accurate to one minute per month. It should make a steady sound; an uneven *tick-TOCK* indicates an adjustment is needed.

Grandfather clocks are large: they stand as much as 108 inches high, and weigh, on average, 150 pounds. Buying one is "like going out to buy a well-made car or a piece of furniture," says Mark Siciliano, advertising manager for Howard Miller, one of the world's leading manufacturers of grandfather clocks, in Zeeland, Michigan. "It's an heirloom piece. It should last for generations."

It also beats any car for tune-ups. You'll need to have it professionally cleaned and oiled only occasionally (once a year to once every ten years, depending on which expert you ask), or whenever it begins to lose time or stops chiming. Other than that, just make sure your clock is level, keep it out of direct sunlight, and buff the case with any fine furniture polish.

"Parents are giving them to children as wedding presents," says Peter Biggiani, a partner in Guidolume Clock Center, in East Hanover, New Jersey, considered the country's largest clock shop. And in the past couple of years, there has been high traffic from young people who are first-time home buyers.

"A floor clock gives a home personality," says Jeff Pulver, product development manager at Sligh Furniture Company, in Holland, Michigan, which, along with Howard Miller and the Ridgeway Clocks division of Pulaski Furniture Corporation in Pulaski, Virginia, dominates the grandfather-clock market.

If you're in the market for a grandfather clock, experts suggest that you base your buying decision on price, furniture style, wood preference, and chimes.

"Baby boomers think they can't afford a grandfather clock until they're ready to retire," says Siciliano. "But that's not true." Clocks can cost from $700 to $30,000, but many are in the $1,200 to $1,500 range (which may include delivery and setup by a professional). "Eighty percent of the cost of a grandfather clock is the cabinetry," says Guido Boretti, the other partner in Guidolume. "The same movement that's in a Ridgeway can be in a Howard Miller or a Sligh," Biggiani adds. "It's still the furniture that sells a clock."

"You'd rather see something that's hurt, or with a break, than a replacement"

—DEAN LEVY, Bernard & S. Dean Levy, Inc.

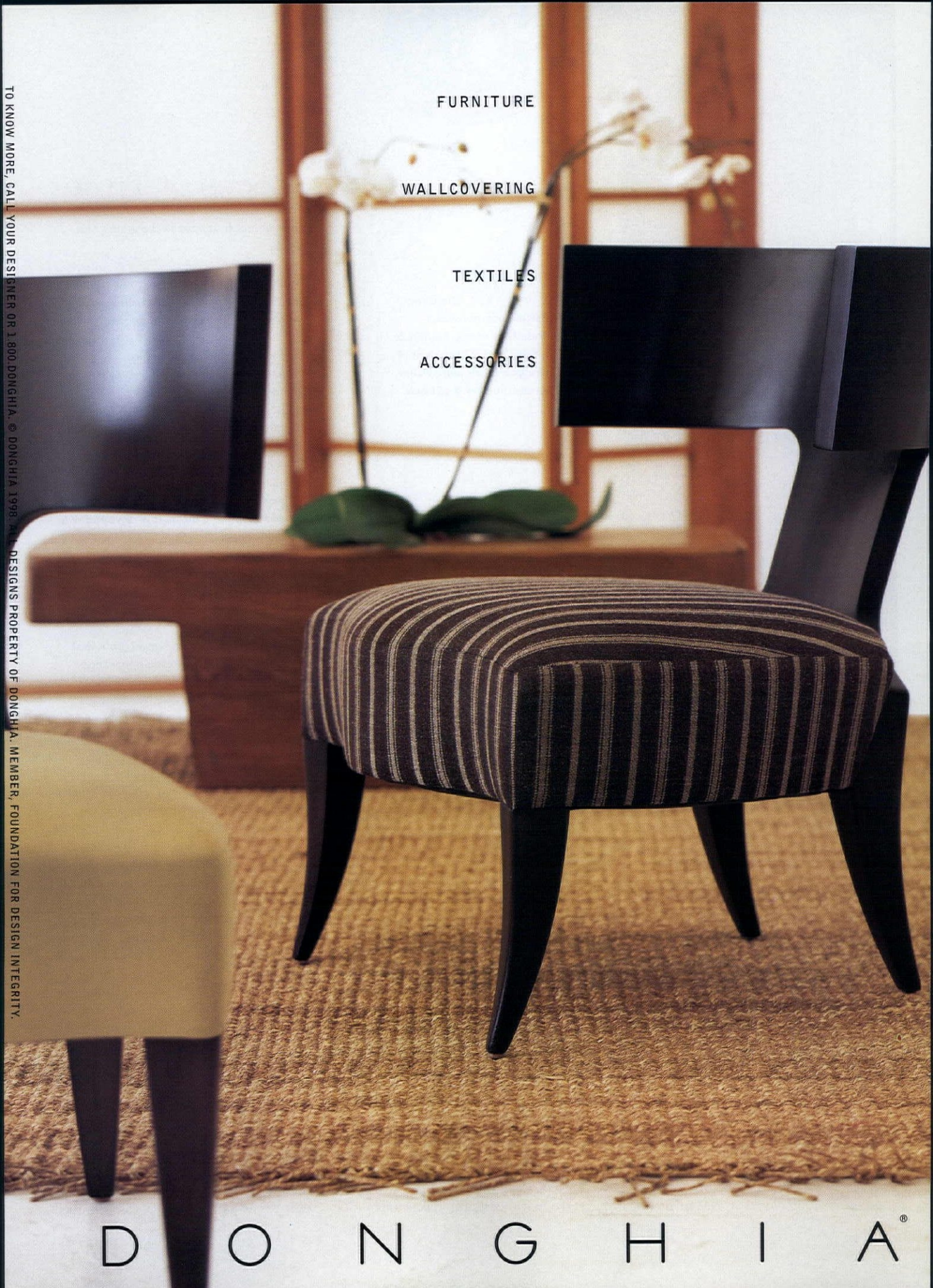


If God is in the details, so is cost. "That $1,399 clock, the day that you buy it, you can't get $500 for it. But if you buy a $3,000 clock, five years later, it's worth one-third more," Boretti says.

Look for beveled glass and book-matched woods, in which veneer is cut down the center, resulting in sections that line up perfectly, as in an open book. Ask how many hand-rubbed finishes it has (preferably two).

The more expensive dials are

FRONT AND CENTER From left: Sligh reproduction Thomas Harland floor clock, $7,965, from E. J. Audi. Bombé Silhouette floor clock, $2,699, from Ethan Allen. 800-228-9229. Wilkinson Ambassador Collection hardwood clock, $3,685, from Howard Miller, Zeeland, MI. 616-772-7277. Stickley Mission Oak tall clock, from E. J. Audi.


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Object Lesson



FIT AND TRIM The cherry-finished, narrow-waist grandfather clock, $6,065, is from the Taylor Presidential Collection by Howard Miller. Sources, see back of book.

Pieces of Time

CASE
The cabinet that houses the works of a clock.

ESCAPEMENT
The mechanism—including the pendulum and the escape wheel—that allows the weights to fall at a prescribed rate.

DIAL
Proper term for a clock's face.

CHAPTERS
Numerals on the dial.

BONNET
The top of the case; holds the dial.

CROWN
The top of a clock.

CABLE-DRIVEN
A clock with weights that drop as a cable unwinds around a drum. It is rewound with a crank or key.

CHAIN-WOUND
A clock whose weights drop as a chain unwinds around a drum. It is rewound with a chain.

BOOK-MATCHED
Symmetrically matched wood grain that gives the case a seamless appearance.

SPLIT PEDIMENT
A crown style divided into two scrolled elements, often with a finial in between.

TUBULAR BELLS
Long, hollow chimes.

GRANDMOTHER CLOCK
Informal name for a dwarf longcase clock, which ticks at least twice a second.

"The more you spend, the better the tone, the works, and the cabinet"

—GUIDO BORETTI, Guidolume

etched all the way through the face, rather than printed. Numerals, or chapters, can be three-dimensional or printed, solid brass or brass-finished, traditional Roman or Arabic. On some moon-phase dials, stars in the constellations are cut out and illuminated from behind.

The shell, the covering on the iron weights, can be solid brass or plated aluminum. The pendulum may be twisted or straight; a lyre pendulum design indicates higher quality. Pendulum bobs can be etched or have an etched brass overlay.

Grandfather clocks are made of solid hardwoods. "The best are mahogany, with various types of inlays," says Harold Sack, of New York's Israel Sack, Inc., which deals in antique clocks. Cases of mahogany, walnut, or cherry are considered top of the line, but they also come in maple, poplar, olive, ash burl, padouk, makore, madrone burl, and ebony.

Among new clocks, there are traditional models reminiscent of those made by eighteenth-century European craftsmen or nineteenth-century American artisans. There are contemporary clocks that combine elegant, straight lines with dials that appear to float, and cases that are updated with modern, casual finishes.

"We're making things that didn't even exist three years ago, to accommodate furniture tastes in the marketplace," Siciliano says. "We have distressed wood, low-sheen finishes, flat tops—stuff that looks like Pottery Barn."

Several manufacturers have gone retro with Mission oak clocks that recall the simple, sturdy, honest design of the Arts and Crafts movement. Stickley offers an Adirondack black-cherry clock that reflects the design influence of Charles Rennie Mackintosh, who popularized Arts and Crafts in Scotland. The Ernest Hemingway Foundation has licensed two Ridgeway grandfather clocks, in cherry and in cherry mixed with mahogany, that express the author's rugged and casually sophisticated lifestyle. They retail for $2,400 to $3,300.

There are even grandfather clocks with quartz movements. "Those are starter clocks," Fred P. Hutton III, national sales manager for Ridgeway, explains. "They're not true grandfather clocks, though they do fall into the category." Today only three companies—Urgos, Hermle,


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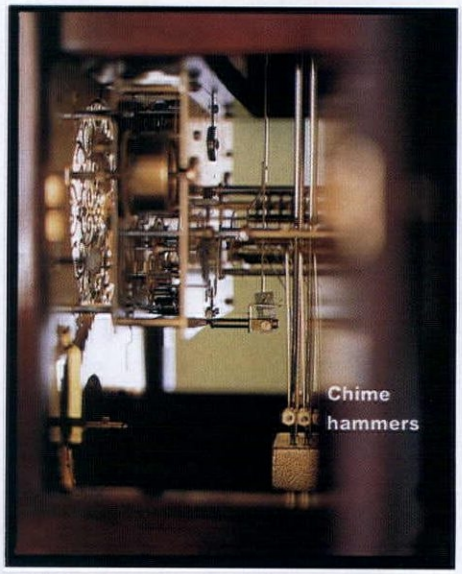
PALMETTO LINEN
HILTON HEAD

TEXAS

PEACOCK ALLEY
DALLAS

PICTURED RIGHT: OXFORD QUILTED, KENSINGTON FLORAL, HOTEL SHEET
PHOTOGRAPHY BY SCOGIN MAYO

Chiming In



Until the nineteenth century, tall case clocks had a bell strike, which sounded like a ship's bell, instead of chimes. Chimes are solid rods that are struck by a hammer. In the early twentieth century, some clocks were made with tubular bells, hollow chimes that produce a very resonant sound. "A lot of the new clocks just have rods. Tubes are too expensive," says Thomas J. Bartels, executive director of the National Association of Watch and Clock Collectors, in Columbia, Pennsylvania. Still, there's a wide array of chimes and options such as volume adjustment and nighttime silencers.

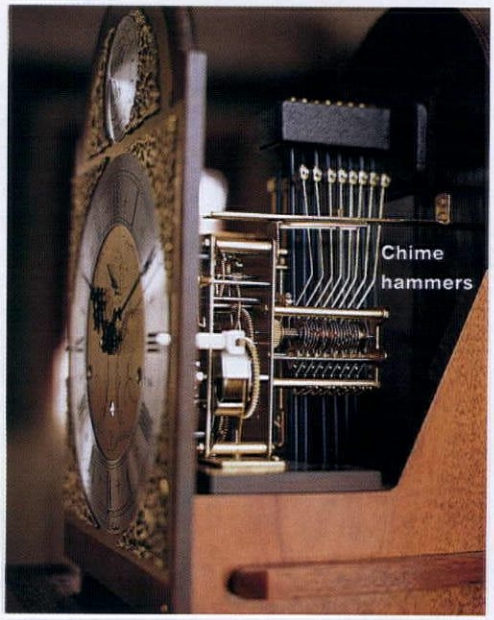
Westminster The most popular chimes. Their "tune" is associated with the Victoria Clock Tower in the House of Parliament in London and based on an aria from Handel's *Messiah*.

Whittington From the church of St. Mary-le-Bow in London. The sound motivated Dick Whittington to seek his fortune there, where he became Lord Mayor.

Winchester Also English in origin, they date from 1093, in Winchester Cathedral.

St. Michael's First heard in the steeple of St. Michael's Church in Charleston, South Carolina, during the American Revolution.

Triple Chimes A common package that is usually comprised of Westminster, Whittington, and St. Michael's. Some Howard Miller clocks offer Westminster along with "Ave Maria" and "Ode to Joy" or "Für Elise" and "Greensleeves."



and Kieninger, all in Germany—make fine brass movements for grandfather clocks. In 1994 Howard Miller bought Kieninger and is now the only grandfather clock company that manufactures its own works.

Although a grandfather clock is not a piano, construction does affect the sound. "A thicker back panel gives a better sound," says Pulver. The size of the case, the length of the chime rods, and the size of the echo box to which the chimes are mounted at the back of the clock also determine either pitch or resonance. Different woods affect pitch in different ways; so can glass or screens on the sides of a clock or a mirror at the back.

Try out chimes when you're in the store, keeping in mind that they won't sound exactly the same in your foyer. Remember, too, that you're going to be listening to them for a long time.

Some families make winding the clock a ritual. It's not likely that anyone buys a grandfather clock to tell time. But it may be another way to mark time, delineating the seasons in the life of your family with a beat as regular and reliable as your love. And it may keep going long after your own time is up.

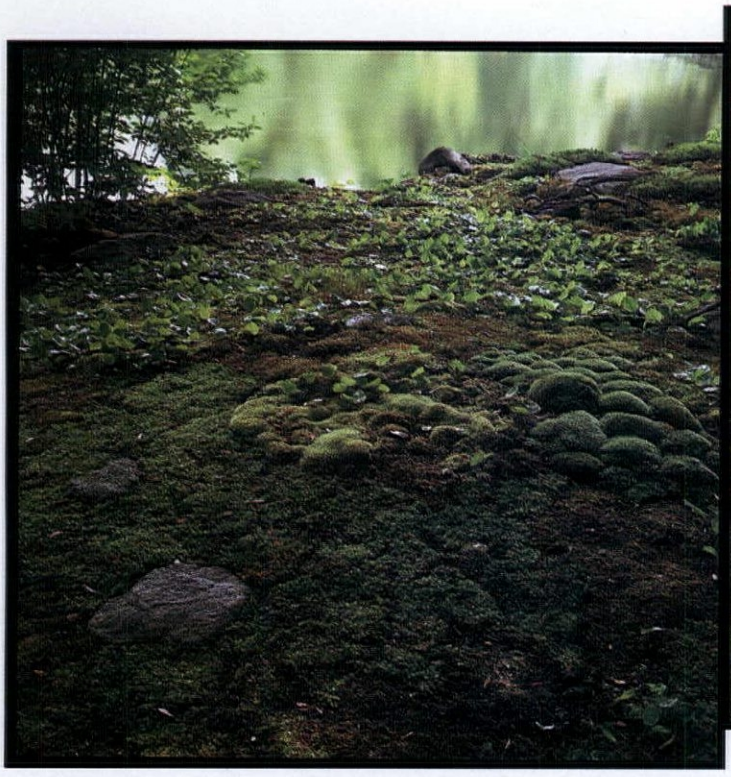
GEORGIA DZURICA *is a writer who lives in Atlanta.*



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Gathering Mosses

Christine Cook makes what she calls "mossaics," intricate gardens woven from the rich textures and varied hues of her favorite plants

BY TOM CHRISTOPHER

SHE MAY just be the greatest Musci-culturist of all time. In plain English: Christine Cook grows mosses. She grows them in sheets and cushions and tufted patchworks, in woodlands and meadows, on rocks and sunny barrens. Matching the species to the site, she creates miniature but lush contemplative gardens that are practical and yet irresistibly seductive. Ask Sara Stein.

Stein is a high priestess of ecogardening and the author of its principal manifesto, *Noah's Garden*. In this best-selling call for a new kind of suburb, Stein glories in her alienation from gardening and insists that gardeners dedicate their personal plantings to nurturing the greatest possible diversity of wildlife. Stein envisions the suburbs as a sort of subdivided Serengeti. Which is why she seems delighted but also almost apologetic about the moss garden that Christine Cook has created for her.

The garden, a roughly circular area about 20 feet across, is, quite simply, magical. You cannot see it without wanting to lie down and roll in it, stroke it, sit in it and soak up the soft greenness. And it takes no more care than a weeding in spring and another in summer. But does this garden serve any purpose? This is an issue that doesn't trouble Cook, who's a great admirer of Stein but also a lover of moss for moss's sake. Cook, after all, is an artist. She earned her living as a fabric and graphic designer until eight or nine years ago, when she decided to enroll in three certificate programs in horticulture at the New York Botanical Garden.

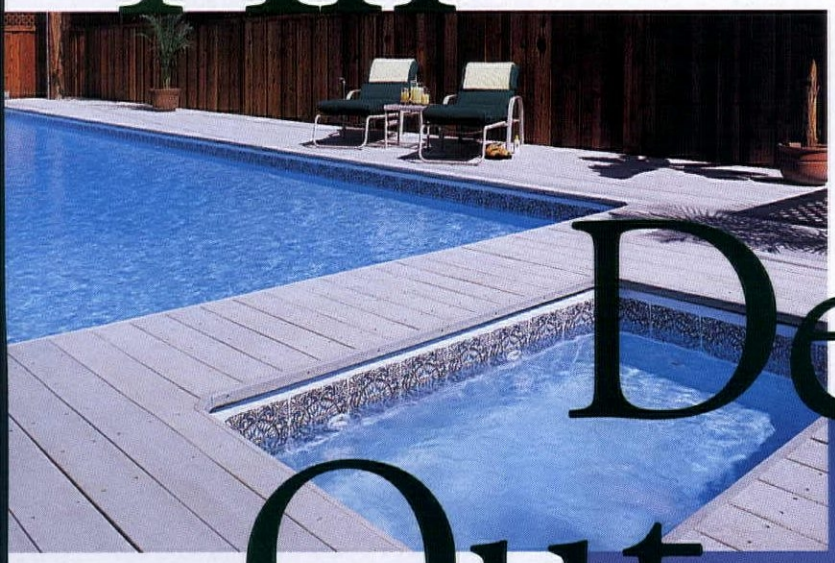
ALL-TERRAIN *Leucobryum glaucum* and *Plagiomnium cuspidatum* dominate an area of the "mossaic," left, while a group of mosses creates a landscape, right.

Cook struggled to find a niche in her new field; she soon realized that she was not a rosarian or an arborist and fit none of the conventional categories. Finally, close to despair, she took a walk one winter day over her own four acres in Easton, Connecticut. Staring despondently at the ground, she spied a patch of shimmering green, a dramatic point of relief amid the seasonal drear. She knew immediately that mosses must be her medium.

Cook had seen moss gardens during visits to temple gardens in Japan. But she found they gave her little guidance in her quest to create a native American version. She rounded up enough people to fill a class at the New York Botanical Garden in cryptogamic botany, but soon learned that the botanists had no idea how to grow the plants they studied. She then interned at a Pennsylvania garden, part of whose lawn had been converted to mossward, but discovered that gardeners had

PHOTOGRAPHS BY LANGDON CLAY

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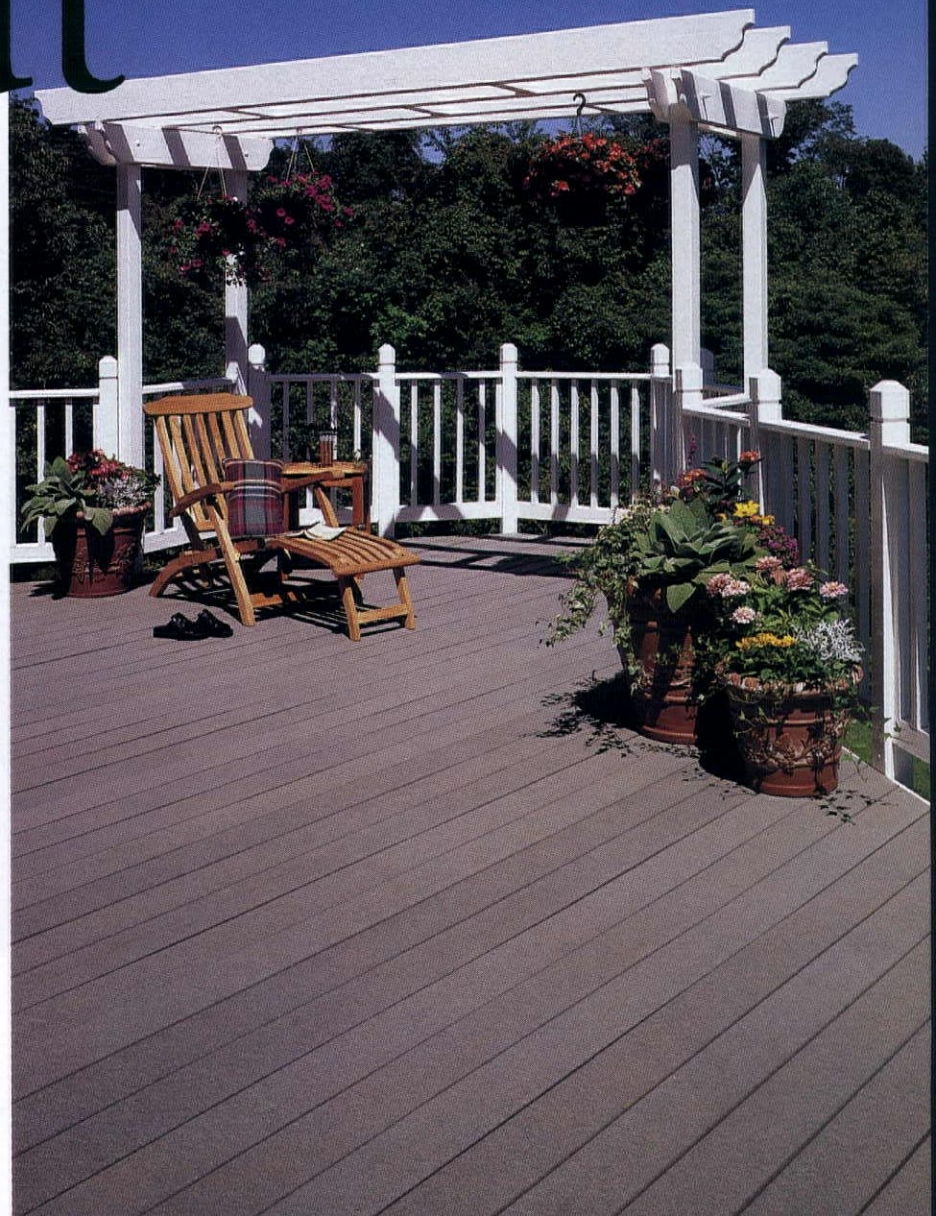
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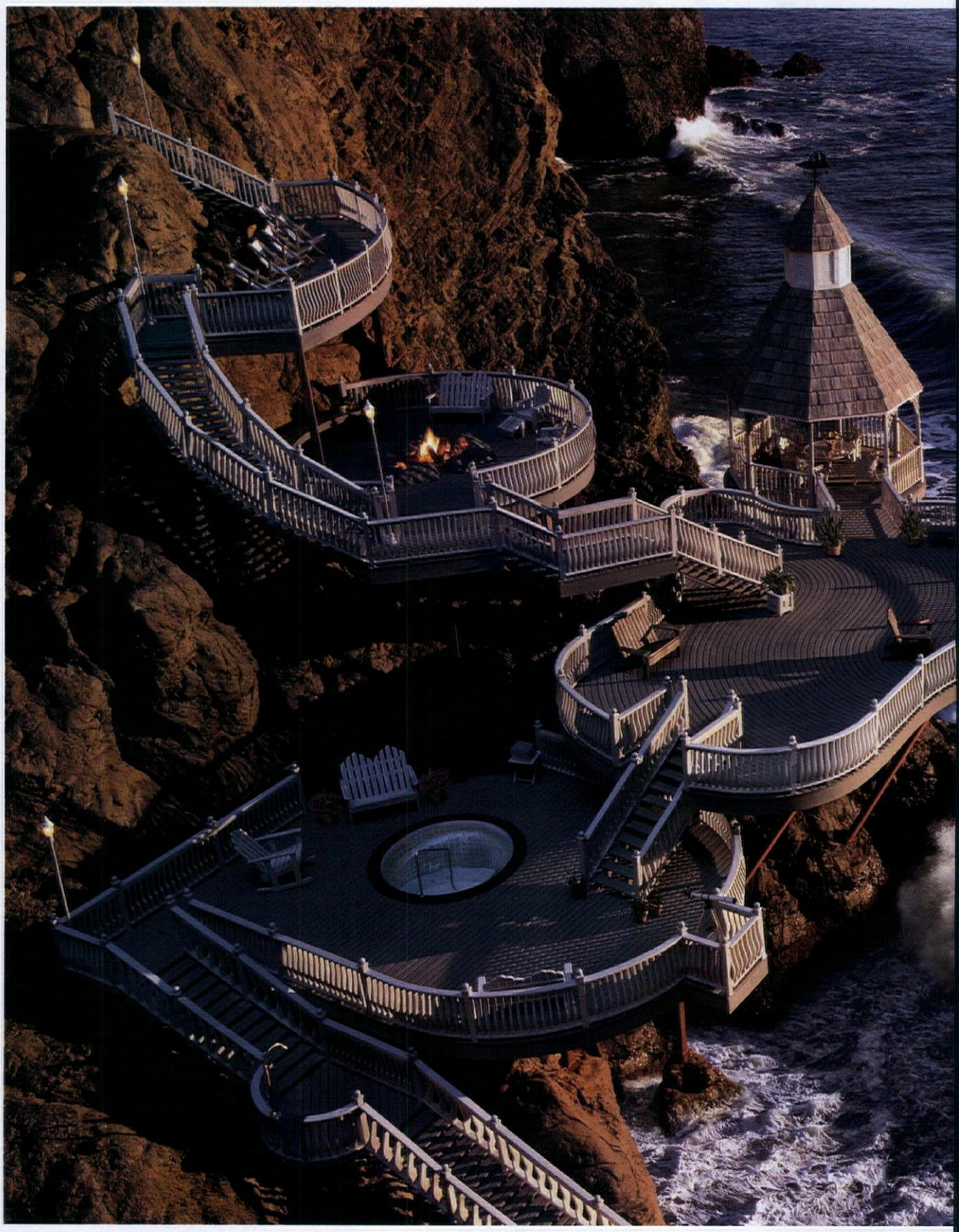
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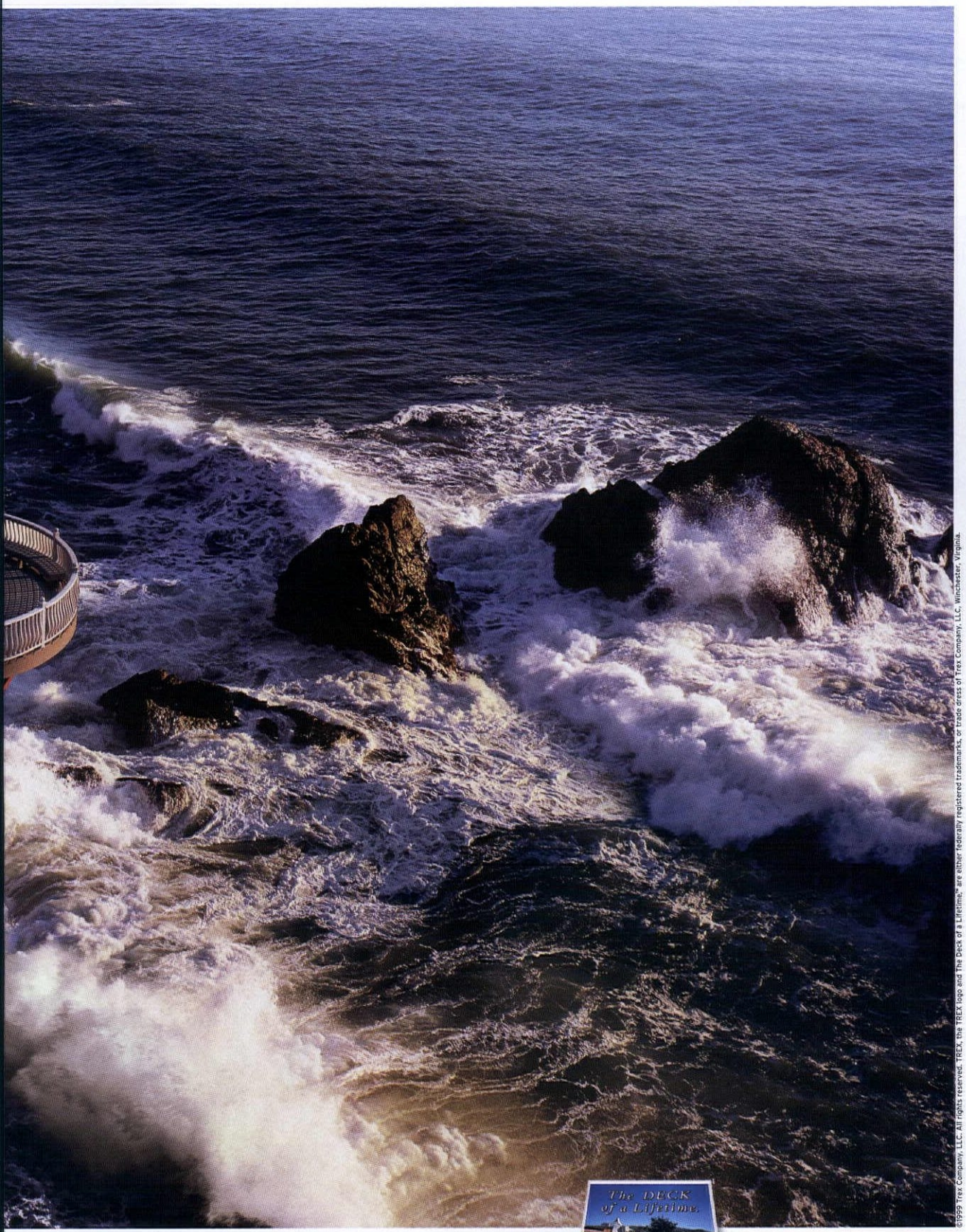
Photos: Top, Santa Clara, CA; Bottom, Chantilly VA



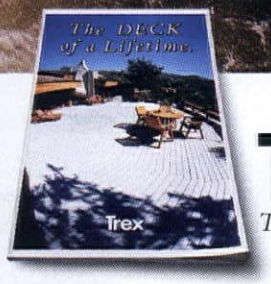
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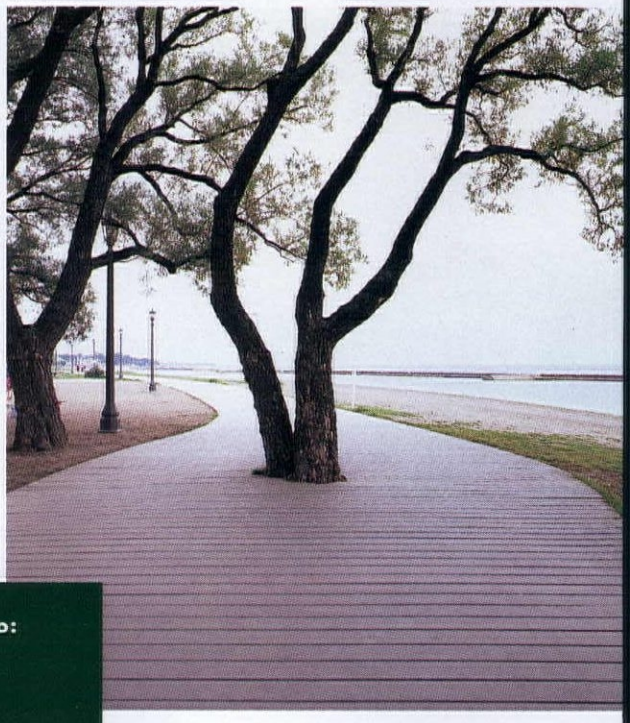
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no idea of the diversity of what they treated as indistinguishable green.

She went to "moss camp" in Maine, spending one week at the Eagle Hill Wildlife Research Station observing the habitats and characteristics of the different native species, and she began to look closely at the mosses in her own backyard. She noted which were the aggressive species and which were the shy ones, which preferred sunny sites and which hid in the shade. Gradually she learned to read a site well enough so that she knew which mosses wanted to grow there.

RESTORATION OF wildlife habitat is another of Cook's professional interests, and in 1994 she attended a workshop taught by Stein. Stein, in turn, was intrigued by Cook's work, and in 1995 asked her to transform the pondside spot Stein's husband had been using as a tractor turnaround.

Cook was excited to find scraps of a woodland moss, *Atrichum undulatum,* under the maple trees that rimmed the site. Before she could plant, however, she had to compose the setting. She created a topography, moving soil to create subtle swells and dips. Then she hinted at a path with the careful placement of a few flat stones. She admired the effect of the roots that spread out across the ground from the bases of the maples. So, after scraping back the earth to expose the roots already there, she collected more from trees that the Steins had grubbed out elsewhere. She worked these roots through the soil surface, creating what she calls a "calligraphy." Then she punctuated the setting with a few lichen-encrusted boulders.

The presence of the *Atrichum* suggested a community of woodland mosses, and from elsewhere on the Stein property and from her own property, Cook collected patches of a half-dozen more species, including *Polytrichum commune, Leucobryum glaucum, Thuidium delicatulum,* and *Dicranum scoparium* (mosses have been so generally ignored that most have no common names). Cook then scratched up the top inch of soil, mixing it with water to work it into a slurry. The patches of moss were massaged into the mixture.

The newly planted moss was kept wet the first year by daily sprinklings. Once her moss had rooted in, however, Stein stopped all irrigation. She doesn't approve of such an expenditure of resources. As a result, the Stein moss garden will wither during a drought. But the moss recovers with the return of the rains. Stein's garden was one of Christine Cook's first commissions, but it has since been followed by many others. Increasingly, Cook is inclined to create the conditions that foster moss and wait for natural colonization.

When Christine Cook talks mosses, a gardener realizes how much he has missed. She describes blue and burgundy and black mosses, and the moss called goblin's gold that glows like a cat's eyes in the dark. There is the *Dawsonia* of New Zealand that makes a carpet three feet deep, and mosses whose male and female plants exist only on different continents, separated millions of years ago by continental drift. Could anyone, even the most committed nongardener, resist prodigies and romances such as these?



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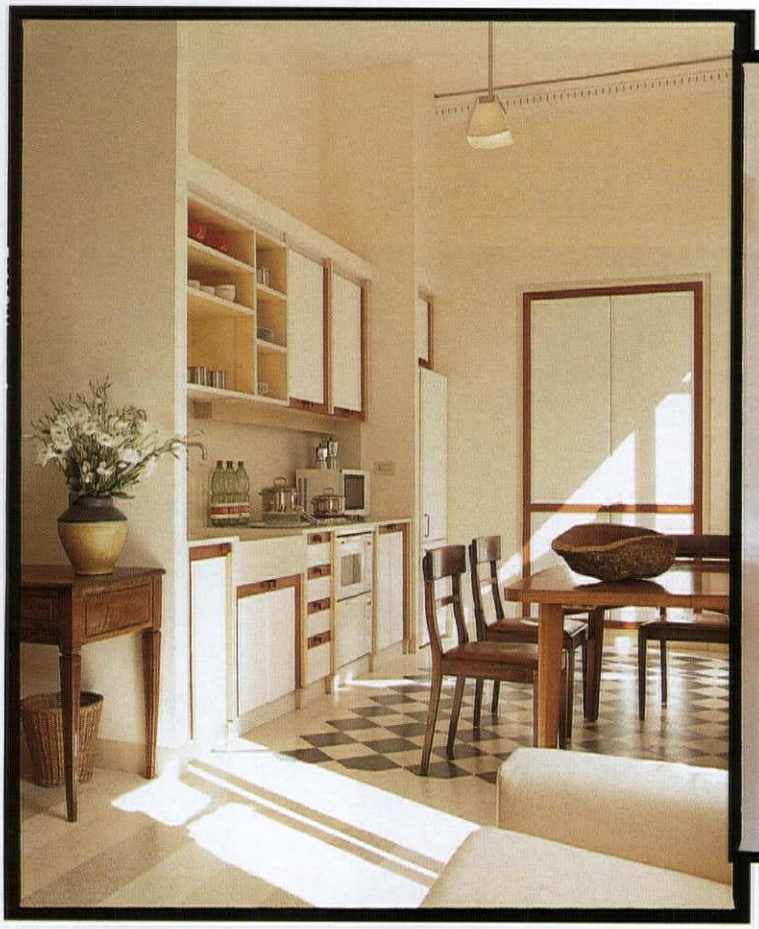
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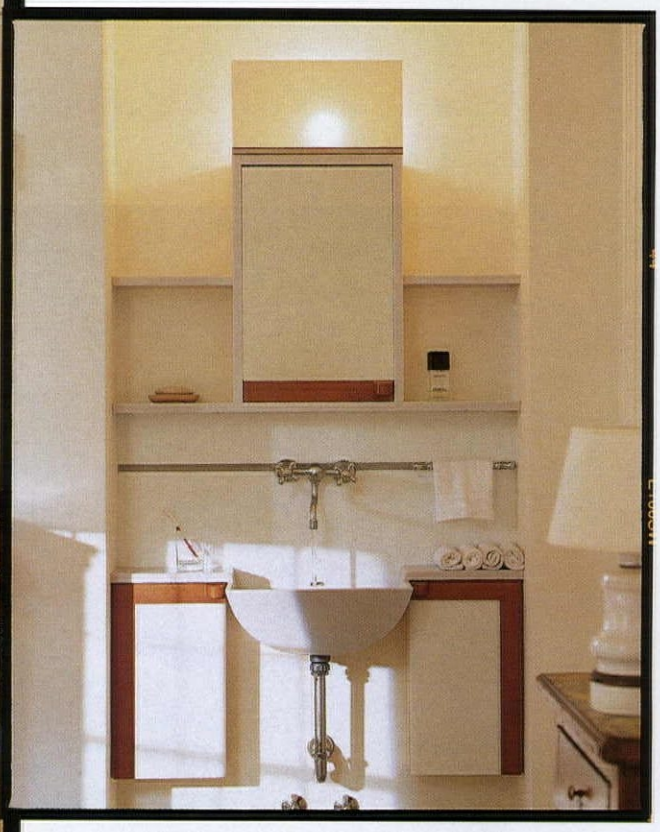
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Veni, Vidi, Chi-chi

When in Rome, designer Kevin Walz did what no one else had tried: decorating whole apartments with Corian

BY LYGEIA GRACE

IT'S HARD TO knock a program that sends artists, designers, and scholars to work in Italy with all expenses paid. But if designer Kevin Walz had one criticism of the year he spent at the American Academy in Rome with his daughters, it was the lack of convenient family housing. "They provide apartments, but they were a bit far away from the Academy's compound," he recalls. "It made it harder to participate in events." The Academy must have been listening. In 1997 it began to convert the nearby Villa Chiaraviglio into a residence for families. Walz was chosen to oversee the design.

Because the budget was limited, Walz asked manufacturers to donate building materials. Having recently completed a line of Baldinger lighting fixtures made of Corian—a solid acrylic surfacing material—he turned to DuPont for help. "Everybody knows Corian as countertops," he explains. "I wanted to show that it can do acrobatics."

Seven sunny flats are the result of Walz's imagination and ingenuity. Using an old pizza oven in a Rome carpentry shop, Walz molded Corian into wainscoting, shower walls, and vanity sinks. He trimmed cabinets and closet doors—also made of molded Corian—with mahogany.

MAGIC MATERIAL Walz used Corian for everything from cupboards in the kitchen to a vanity and sink in the bedroom.

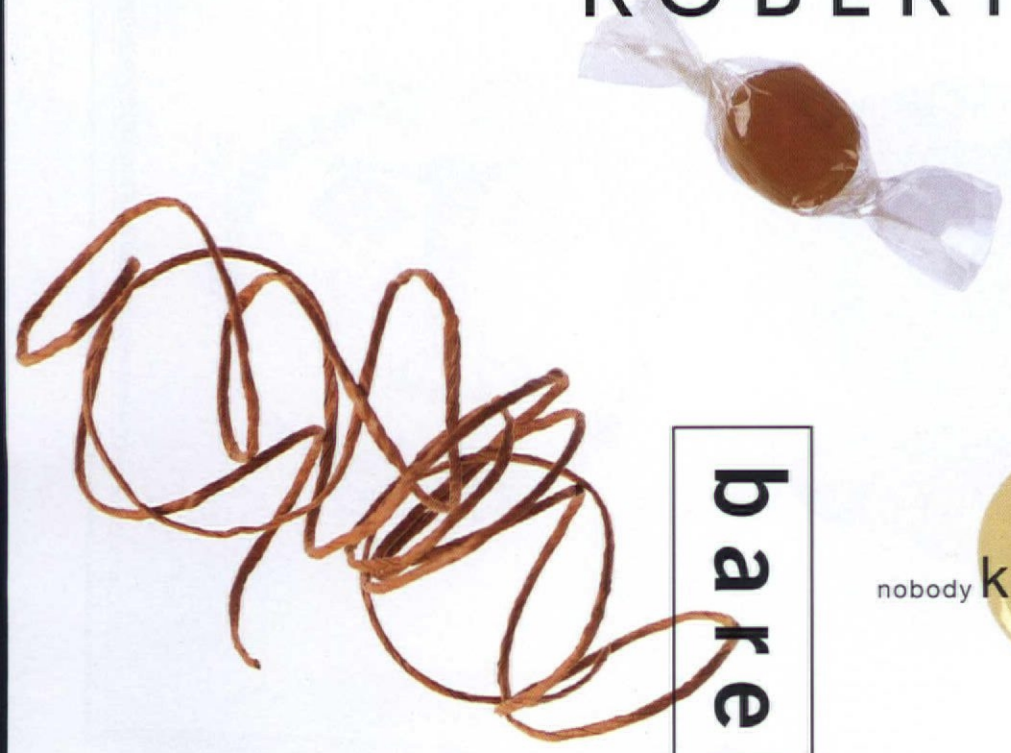
Leftover bits were embedded in concrete to create mosaic strips in bathroom floors.

Despite the high-tech material, Walz preserved an old-world air in each unit. Corian kitchen sinks were made flat-bottomed and long, like those in the Italian countryside. A dish rack of the same material hangs over each, a twist on European tradition. Most of the furniture was salvaged from the Academy's basement; lighting was donated by Baldinger. "The apartments have one foot in America and the other in Italy," says the designer, who is working on a rug collection for Tufenkian. "I didn't want visiting fellows to feel like they were in the States. I wanted them to celebrate the difference."

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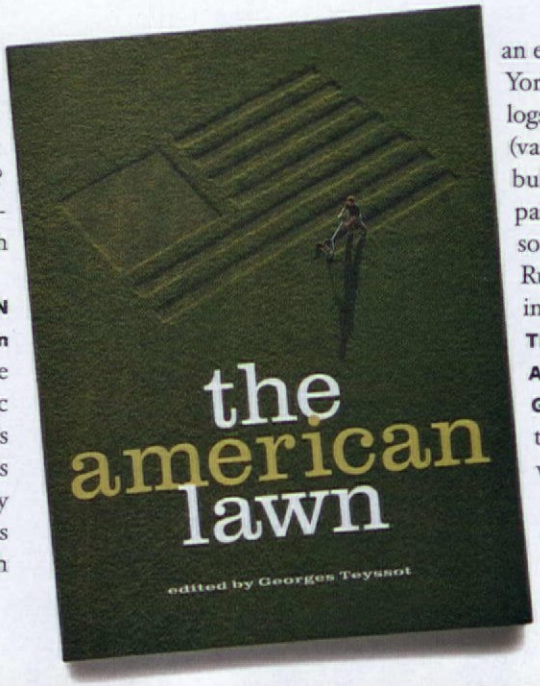
Dutch Treat

The spring crop of books includes volumes on two of the Netherlands's best exports, tulips and painter Pieter de Hooch

BY CATHLEEN MEDWICK

WHAT IS spring if not a pristine canvas, a blank page, an expanse of verdant lawn? The season begins without preconceptions, with books that coax fresh ideas from well-tested soil.

PICASSO: PAINTER AND SCULPTOR IN CLAY (Abrams, $60), edited by Marilyn McCully. Picasso never dabbled; if he made one witty, expressive ceramic plate or jug, he made thousands—so it's hard to fathom why the totality of his painted and sculpted work in clay hasn't been scrutinized until now. This important book, which coincides with an exhibition through June 6 at New York's Metropolitan Museum of Art, logs in everything from busty tanagras (vases in the form of women) to bullfights held in the arenas of painted platters. Essays by Picasso's son Claude and grandson Bernard Ruiz-Picasso complement the earthy intimacy of the works.



THE AMERICAN LAWN (Princeton Architectural Press, $34.95), edited by Georges Teyssot. Turf wars rage in this fascinating collection of essays, which demonstrates how one

CLAY AND GRASS Ceramics by Picasso, top, and turf wars, left.

PHOTOGRAPHS BY JANICE FABER

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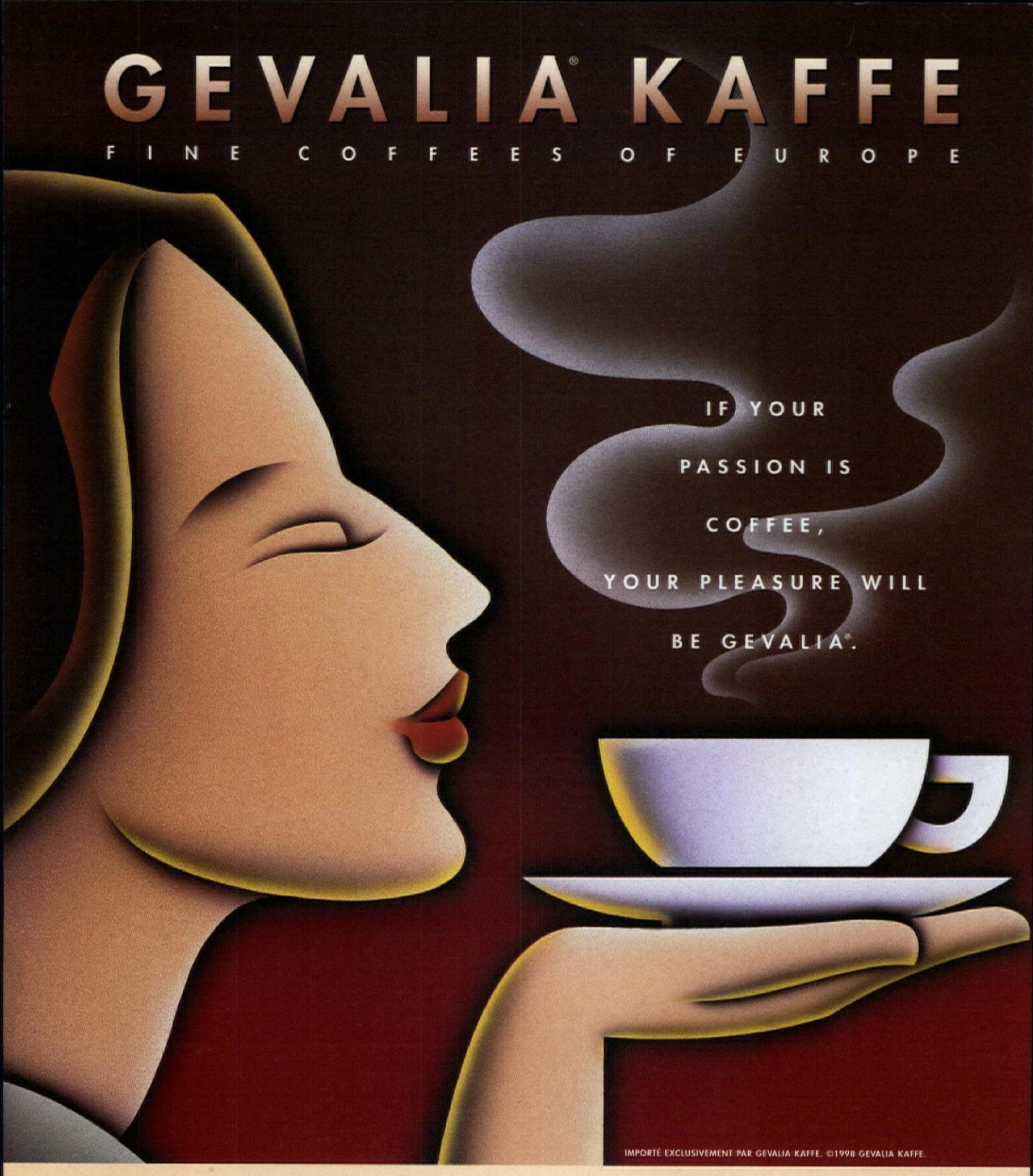
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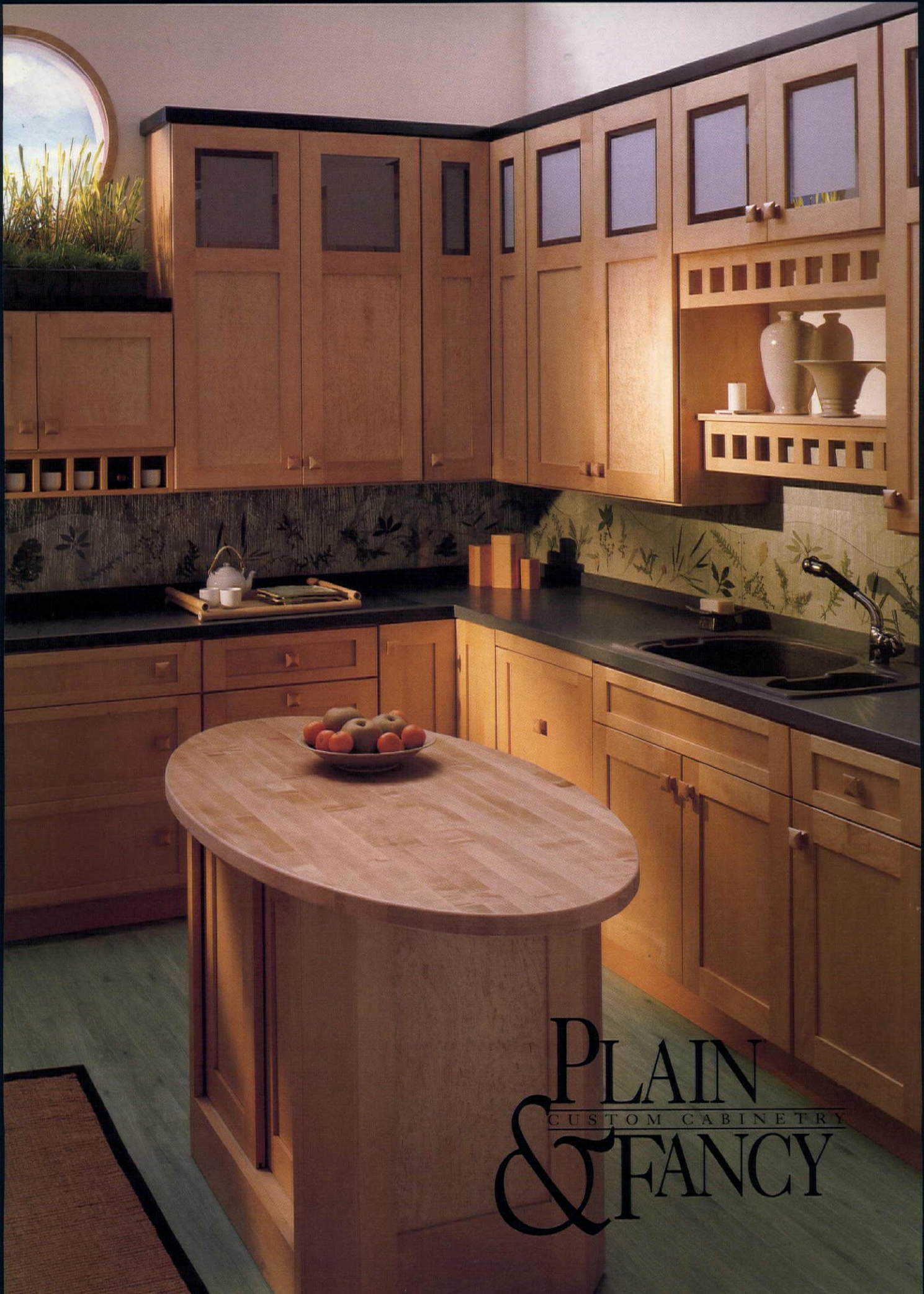
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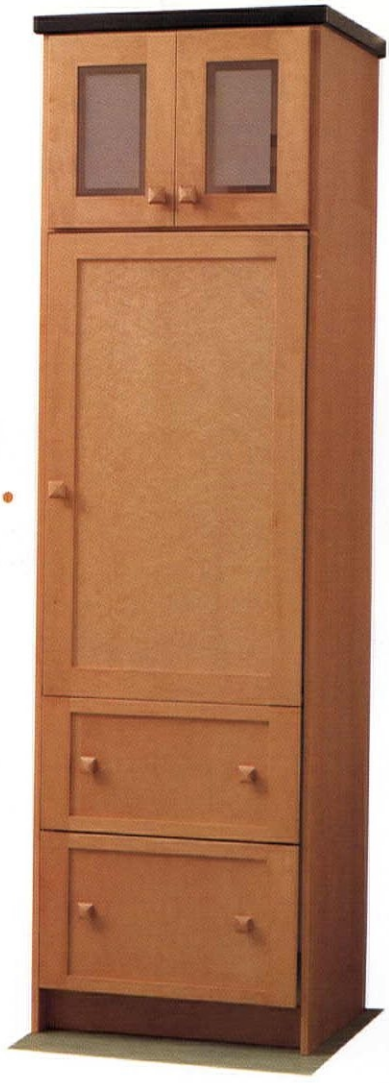
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Shown on front: Maple cabinetry with Cloister doors feature Bird's-eye maple inset panels on wall cabinets and black enamel accent moulding.

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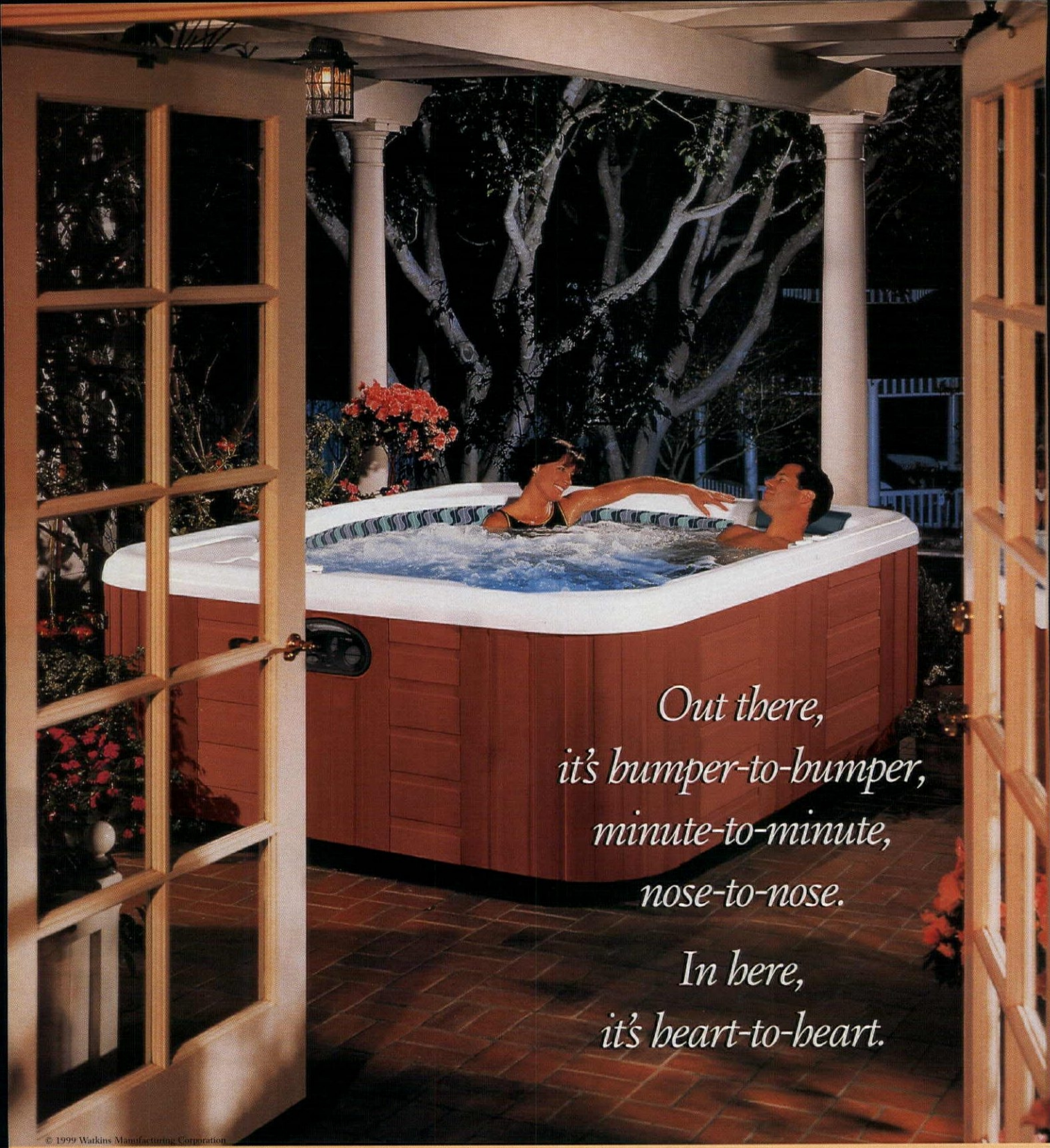


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person's clean-shaven field of suburban dreams is another's nightmare of creeping conformity. The history and politics of lawn care (grow it or mow it) shed light on broader cultural preferences; a series of 3-D photos (a special viewer is provided at the back of the book) documents neighbors' withering legal disputes.

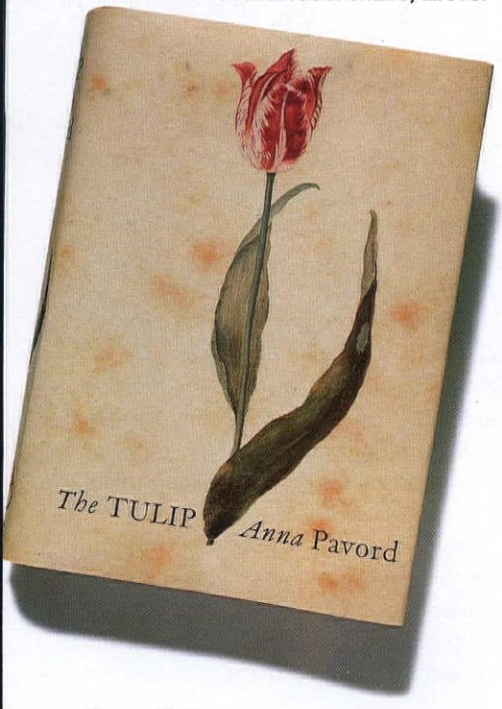
PIETER DE HOOCH 1629–1684 (Yale, $45), by Peter C. Sutton. Think of him as the un-Vermeer. Though the work of this Dutch master may have influenced that of his younger contemporary, de Hooch chronicled bustling family life by painting children (unlike Vermeer, who left his own brood of ten outside the studio) and mothers, whose warmth seems to bathe them in golden light. De Hooch's last works were flawed—he died in an insane asylum—and only now is this doyen of domesticity winning the accolades he deserves.

SITTING ON THE EDGE: MODERNIST DESIGN FROM THE COLLECTION OF MICHAEL & GABRIELLE BOYD (Rizzoli, $40). "Furniture," writes Aaron Betsky, curator of architecture and design at the San Francisco Museum of Modern Art, "is halfway between architecture and the body": a precarious position. The chairs—by Breuer, Saarinen, Prouvé, and Neutra, among others—in the Boyds' astutely assembled collection teeter on the abyss between idealism (form) and reality (function), where the adventurous Boyds feel most at home.



THE TULIP (Bloomsbury, $35), by Anna Pavord. Obsession is the better part of valor, to judge by the tulip growers and collectors whose stories of love and loss decorate this verbally and visually ravishing book. Pavord traces "tulipomania" from its Turkish beginnings (the word for tulip, *lale,* uses the same Arabic letters as the word for Allah) to its full flowering in Western Europe from the sixteenth century on. It's easy to see why rare blooms with names like 'Reine de Congo' and 'Louis XVI' decimated the lives and bank accounts of those determined to possess them at any cost.

BULBS AND BULBOUSNESS Obsessing over tulips, below, and going gaga over modern chairs, above.



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After Mao

A world of unexpected treasures is flowing from China's avant-garde to the New York gallery of Ethan Cohen

BY MELIK KAYLAN

IN NEW YORK, March is the Orientalist month. A kind of treasure fever grips the town as priceless historic artifacts pour in from around the globe. This is the month of Asian sales at Sotheby's and Christie's, the International Asian Art Fair at the Seventh Regiment Armory, and a score of independent openings at high-end galleries. Hitherto, the excitement has centered on antiques. Recently, though, a crackling new market has emerged in the works of contemporary Chinese artists: post-Social/Realist art with a dynamism to rival anything in the West. Its foremost exponent, its midwife, is Ethan Cohen, a New York dealer with gale-force enthusiasm for the art and the artists.

His gallery, Ethan Cohen Fine Art, occupies a duplex in Tribeca. Though visits are by appointment only, the place feels as much like a salon as a gallery. This, one senses, is ground zero for a new chapter of art history. Here you might encounter curators from Australia, Switzerland, and Taiwan, or collectors from the Sackler or Rothschild families. The black-clad figures in the corner are, no doubt, artists. Many drop in as they pass through town from Beijing or Shanghai. As for the boxy-suited set, they're sure to be museum officials from China's mainland.

The art is definitely contemporary, yet distinctly Chinese. Strewn about are squat wood blocks resembling idols or animals: the sculptures of Wang Keping, a leader of the seminal Star Stars group of artists, the first to break the Maoist spell, in 1979. A lot of the work on view is startlingly beautiful. Kong Bai-Ji's variations on the traditional beatific Buddha cave portraits occupy that category. Li Quan Wu's life-sized commissioned portraits are simply, sublimely, masterpieces of the

CHINA IS NEAR Ethan Cohen in front of Gu Wenda's ink on paper *Mythos of Lost Dynasties*. A part of Xu Bing's magnificent *Book from the Sky*, at right.

PHOTOGRAPHS BY LAURIE LAMBRECHT

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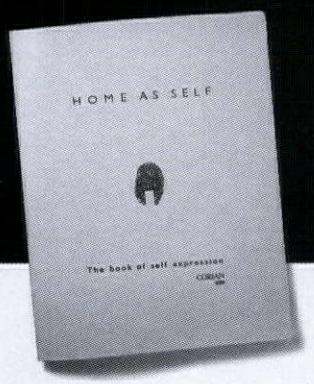
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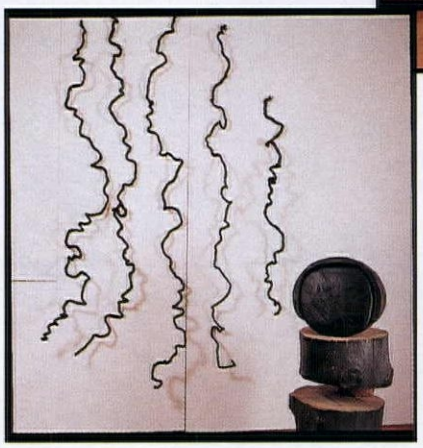
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genre. (His portrait of George Bush now hangs in the George Bush Presidential Conference Center in Texas.)

The gallery's dominant visual key, though, is the velvety paper hanging everywhere. This paper is a medium for a kind of calligraphy that brings into focus the journey from tradition to avant-garde. Xu Bing, a 44-year-old from Beijing, creates long, fabric-like bolts of manuscript inscribed with imaginary Chinese characters. The work entitled *A Book from the Sky* becomes, in effect, an installation. In smaller pieces, his Chinese characters turn out on close inspection to be English letters spelling out the words of poems by Robert Frost or W. B. Yeats.

THE SHANGHAINESE artist Gu Wenda plays a comparable game with individual pictograms often rendered giant-sized on large paper panels. Entitled *Mythos of Lost Dynasties*, they too depict a fictitious alphabet. To subvert the genre further,



Wenda sometimes discards brush altogether and weaves characters from human hair. Cohen also shows paintings and calligraphy by C. C. Wang. Recognized worldwide as the father of Chinese modernism, at age 91 Wang is perhaps the biggest name in Cohen's stable (and the oldest by far).

Gu Wenda and Xu Bing each had an entire room for their installations in last fall's P.S. 1 show (now at San Francisco MOMA and the Asian Art Museum until June 1). In short, Ethan Cohen is riding a powerful wave. But, as he says, "I've fought too long with the art world's prejudice that Chinese art is a thing of the past. I grew up knowing otherwise. Chinese culture has woken up, and the world is catching on. My job is to stay on the frontier."

Hence Cohen's interest in the risky and experimental, the pop-conceptual-performance side of Chinese art. Warhol-style Mao variations, such as Zhang Hongtu's Quaker Oats boxes with Mao faces, inhabit gallery corners and tables. "You have to know a field well to take risks in it," says Cohen, and his knowledge is unparalleled.

He lived all over the Far East as he was growing up. In 1984 he graduated from Harvard in East Asian studies. His father, Jerome Cohen, established the East Asian Legal Studies Program at Harvard. Ethan's mother, Joan Lebold Cohen, wrote the seminal book *The New Chinese Painting 1949–1986*. When he visited his parents while they were living in Beijing during the 1980s, Ethan says his mother "was determined to know what young Chinese artists were really doing. At some considerable risk, she'd go to meet the artists, sometimes dragging me along. So you see, I grew up in the cultural trenches." Those years of pioneering are finally paying off for Ethan Cohen. "For me," he says, "the payoff is in continuing the quest. It's an inherited gene, I guess."



HIGH AND LOW *Grass Script in 3-Dimension* by Xing Fei, and Wang Keping's sculptures *Tête* and *S*, left. *Quaker Oats Mao* by Zhang Hongtu, above.

MELIK KAYLAN *is a documentary filmmaker.*

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Power Patina

Of the treasures at New York's International Asian Art Fair, none is likely to be more prized than Gisèle Croës's Archaic bronze

BY AMY PAGE

I CAN PROUDLY ANNOUNCE that I have found one of the greatest Archaic bronze vessels to come on the market in twenty years," says Gisèle Croës, a Belgian dealer in Chinese art. The piece she refers to, called a *you*, will be the star in her booth at the International Asian Art Fair in New York (March 25 to 30). The bronze dates from the Western Zhou period (1050 to 771 B.C.) and is elaborately decorated with birds, serpents, masks, and dragons.

Vessels such as this were used by the Chinese for ceremonial feasts honoring ancestors, and they were usually buried with their owners. They were probably first made in the Shang dynasty (ca. 1700 to 1050 B.C.) and have always been associated with power and status. "Possession of these important bronzes meant possession of the reality of power," says Croës. She reminds us that even as recently as 1949, when Chiang Kai-Shek left China, "he took the bronzes with him, because they were the signs of the emperor's power."

Many people believe that Archaic bronzes represent the highest achievement of Chinese art. "In the field of serious Chinese collecting," says New York dealer Robert H. Ellsworth, "the range of what is considered important goes from early calligraphy, which the Chinese consider their finest art form, to Archaic jades and early bronzes." Bronzes have been collected by the Chinese since at least the Tang dynasty (618 to 906 A.D.), but they came to be appreciated in the West rather late. "For both the Chinese and the West," Ellsworth adds, "they blow the mind with their staggering beauty, as well as the quality

PATINA IS ALL An Archaic bronze *you* from Belgian dealer Gisèle Croës.

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of the metal-casting, which is almost inconceivable when you consider that the great ones were made between 1400 B.C. and the twelfth century A.D. The earliest ones were all cast from molds, and the later by the lost-wax process."

The shape is important in determining the value of an Archaic bronze. The rarest forms are the most prized, and among these a two-handled shallow basin used for water is so rare and so prized that Croës says she's only had two in her career. Asked whether future excavations might yield more such treasures, Croës replies, "There may not have been that many made, and many were destroyed. Some that were buried have suffered bronze disease and have corroded. So they will never become commonplace."

> "The colors of bronzes are like fingerprints. Every one has its own **identity**. It is a smooth, almost shy patina that is most prized"
>
> —GISÈLE CROËS

Because bronzes were buried in the earth, most have acquired a distinguished patina, which is of tremendous importance in determining their value. "A rare shape may have been buried in a place that is not conducive to wonderful patination, and it will thus have less value," Ellsworth says. Recently, a group of bronzes were discovered in tombs that had been completely closed, so the bronzes looked as they did the day they were made. Museums will buy them, but collectors aren't used to them yet. "Time has given the best pieces an extra bonus," says Croës. "The colors of bronzes are like fingerprints. Every single one has its own identity. It is a smooth, almost shy patina that is most prized."

There are always, of course, exceptions to any rule. Robert Ellsworth has a covered *hu* (a vessel for holding wine) that dates from the sixth to the fifth century B.C., which he may show at the fair. One third of the surface is totally unpatinated. "It looks like solid gold," he says. "The rest of the vessel has areas of copperite, which is reddish brown, and other areas are soft green and dark lapis blue." What makes the piece beautiful, in addition to the contrasts in color, is that it is cast all over with superb animal and bird designs.

Information on the sums such treasures fetch is almost as difficult to obtain as the bronzes themselves. While neither of the dealers quoted in this article would divulge the price of the vessels they are bringing to the Asian Art Fair, they indicated that high prices are no obstacle for serious collectors (think of sums in the seven figures). "I have plenty of buyers for my top material," says Croës. "The only problem is to find it."

AMY PAGE *is the former editor of* Art & Auction.

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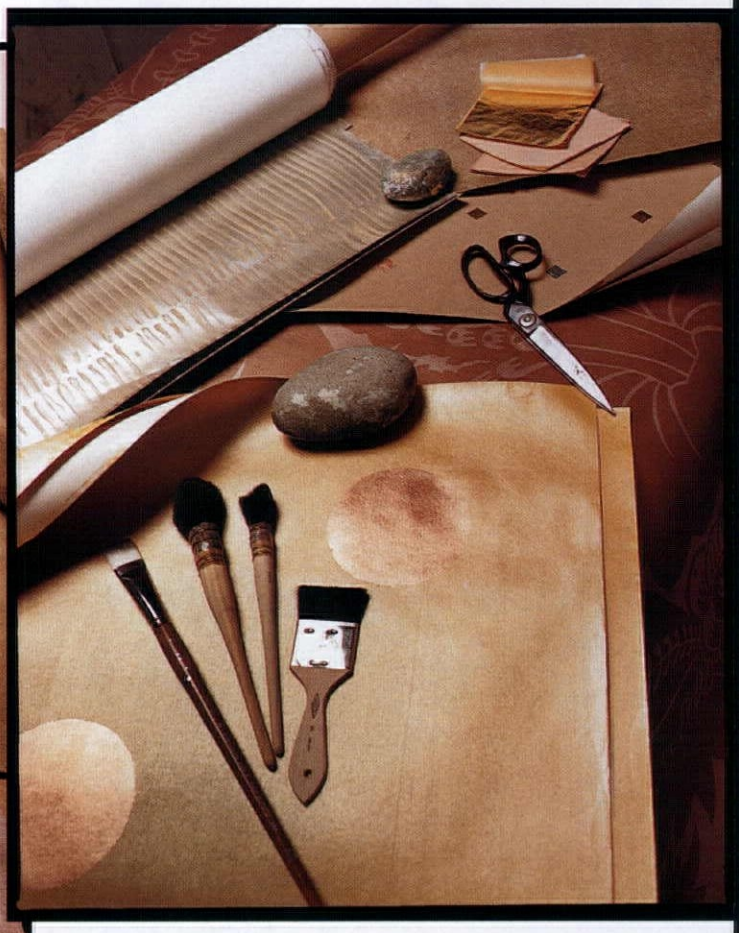
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Off the Wall

Known for her elegant wallpapers, designer Anya Larkin takes the floor with a new line of Tibetan rugs

BY LYGEIA GRACE

ANYA LARKIN IS a patient woman. For her first handmade wallpaper collection, she spent a year and a half looking for somebody who could make the oversized rice-paper rolls that give her designs their rich textures. Now, almost 20 years later, the same perfectionism has fueled the development of her luxurious new line of Tibetan carpets. "It took me three years to find a good workshop," the former fashion-textile designer recalls. "I was horrified by the stuff out there."

Both collections were worth the wait. Larkin's gilded and hand-blocked papers now grace the walls of such high-profile interiors as London's Mirabelle restaurant, houses decorated by John F. Saladino, and the *QE2*. Her Boudhala carpets are sure to meet a similarly enthusiastic response. As with her wallcoverings, "color carries the design of the rugs," says Larkin. "They are like color-field paintings—they can be used anywhere." The carpets, with 80 knots per square inch, are made entirely by hand in Nepal. And, unlike other manufacturers in an industry rife with child labor, Larkin works with a company that employs no children and pays parents who keep their kids in school a bonus equal to the wages a child would earn. (In addition, the firm provides funds towards the child's education.) Available through Pranich & Associates, the carpets cost between $75 and $95 per square foot.

LET'S GET IT ANYA The colors of Larkin's carpets are inspired by antique rugs. Her wallpapers, right, are hand-gilded.

Floor coverings are only another step in Larkin's plan. A line of ceramic lamps, with shades made from her custom papers, is expected to debut this fall. A second, lower-priced line of wallpapers is also in the works. But Larkin's latest challenge lies closer to home. "When I started out, it was too much to have my papers hanging in my house after working with them all day," she explains. "Now, with the rugs, lamps, and everything else, I am ready to decorate. The only problem is that it's hard to choose from it all."

PHOTOGRAPHS BY FRANCINE FLEISCHER

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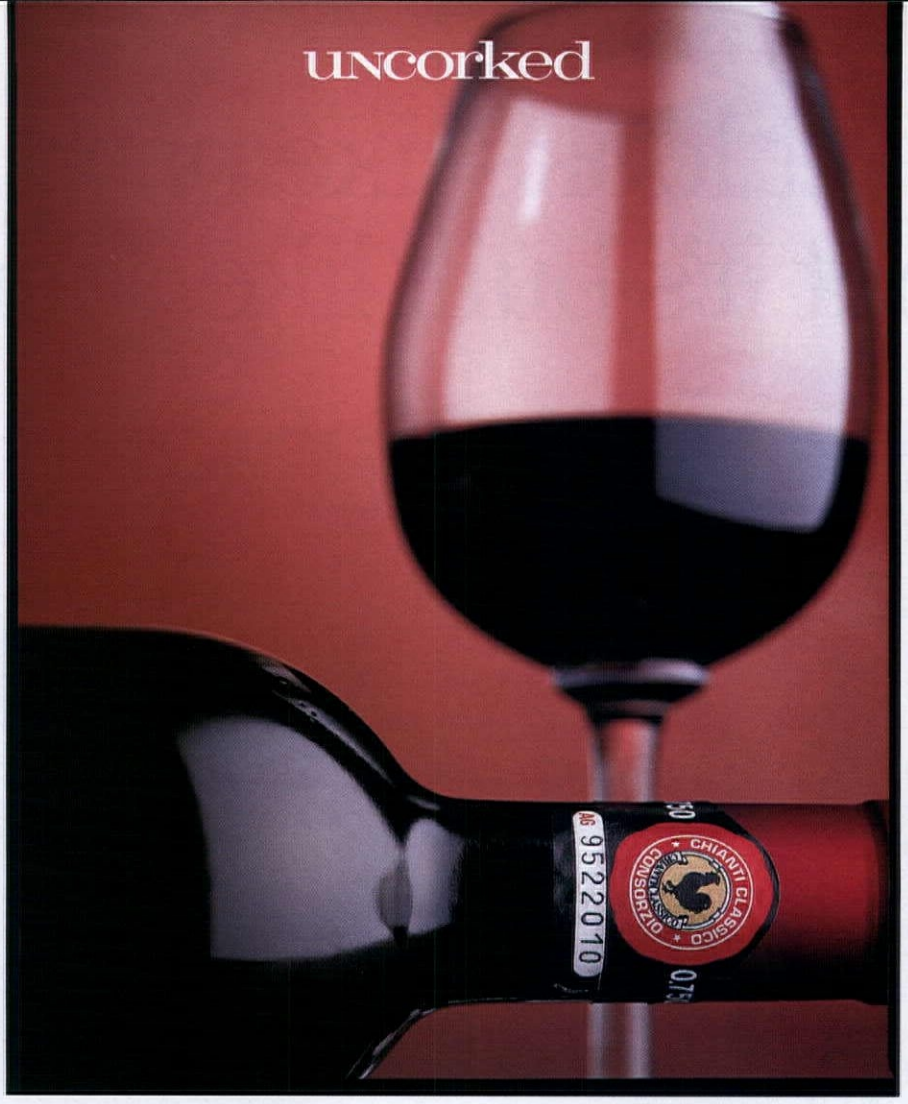
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Something to Crow About

A dedicated group of Tuscan growers are returning the wines of Chianti Classico to their former glory

BY JAY McINERNEY

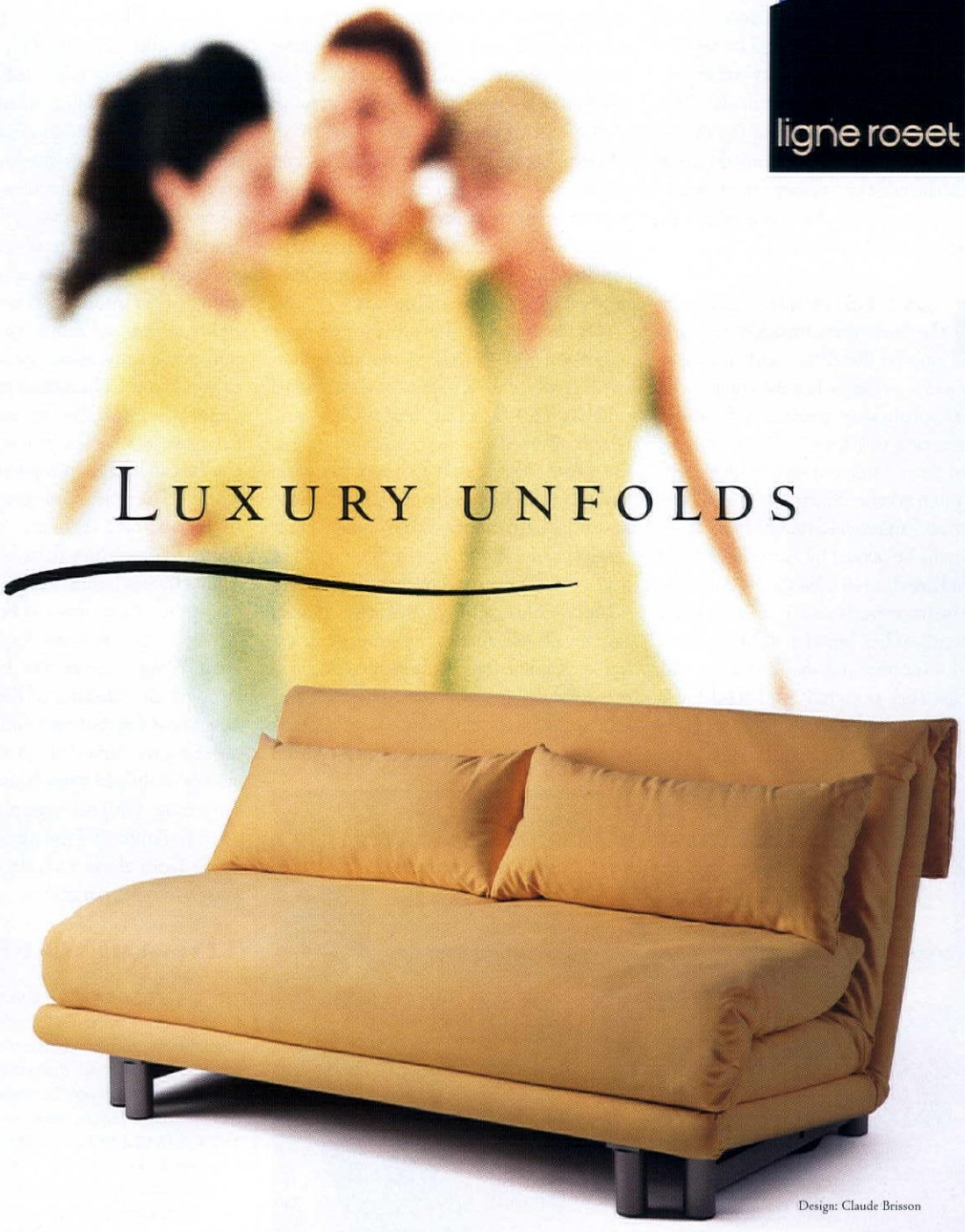
Remember, a couple of decades back, when competition from Japanese automakers forced Detroit to upgrade its own shabby and outdated products? Something similar seems to have happened in recent years in Chianti.

So renowned were the wines of the Chianti hills between Florence and Sienna that in 1716 the Grand Duke of Tuscany, Cosimo the Third, decided to issue a proclamation restricting the use of the name and setting geographical boundaries, thus creating Italy's first officially designated wine region. By the 1960s, though, the name Chianti had become more or less synonymous with "plonk." The average Chianti was so lousy, and the regulations so outdated, that the more ambitious and conscientious producers turned their backs on the name. Hence was born the so-called Super Tuscan movement: producers like Antinori, Fonterutoli, Monsanto, and Montevertine threw out the rule book to create premium wines that could compete in the international marketplace. Some used nontraditional grapes like Cabernet Sauvignon, and some sought a higher expression of the native Sangiovese, the primary grape in the Chianti recipe. (Almost every wine maker in Tuscany claims to have made the first Super Tuscan wine—a dispute I'll avoid.)

The aristocratic and photogenic Mazzei family, which has owned the same Chianti Classico estate, Castello di Fonterutoli, since 1435, was among those who broke ranks with the Consortium of Chianti Classico producers by creating the Super Tuscan called Concerto in 1981. With the 1995 vintage, the family decided to return to its roots and focus its energies on making Chianti Classico. (Classico is the region referred to in the Duke's original proclamation, as opposed to the much larger area since designated Chianti.) In recent years, the Consortium of Chianti Classico, whose wine bottles

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wear a band with a black rooster label around their necks, has revised its regulations to allow more flexibility for ambitious producers like Fonterutoli. "We experimented for a while," says Francesco Mazzei, stooping to examine wild boar tracks at the edge of a Cabernet vineyard. "It was a great thing. Now the idea is to make a Super Chianti Classico."

AMONG THOSE WHO have kept the faith, even through the dark ages of the fifties and sixties, is the Stucchi Prinetti family, owners of Badia a Coltibuono, probably the most famous estate in Chianti. The high visibility of the estate, and of Chianti itself, owes much to the charismatic and cosmopolitan Emanuela Stucchi Prinetti—who would be played by Anne Archer or Isabella Rossellini in *Chianti: The Movie*—while the improved quality of Badia wine is the work of her brother Roberto, who studied wine making in California and still has the ponytail and laid-back demeanor of a Berkeley hippie. The eleventh-century monastery that the family inhabits also houses stocks of ancient vintages. The wine is now made in a stunning new Piero Sartogo–designed winery, which manages to seem monumental and modest at the same time, set against a hillside near the town of Monti. Another striking visual symbol of the innovation/tradition dialectic in Chianti is at the hilltop estate of Castello di Volpaia, where huge, shiny stainless-steel fermenting tanks nearly reach to the ceiling of a deconsecrated thirteenth-century church. Volpaia turns out consistently strong Chianti Classicos.

While many of the old estates have undergone a rebirth, newcomers and small growers are also part of the Chianti renaissance. One of the best is Casaloste, which offered its first vintage in '93. Giovanni Battista d'Orsi and his wife, Emilia, are refugees from Naples, where he studied agronomy and oenology. Their modest ranch home sits in the middle of a 17-acre vineyard. The barrel-chested, goateed Giovanni grows the grapes organically and makes the wine, while ex-banker Emilia, looking very retro in cat's-eye glasses, helps with sales. Their Chianti Classicos are stunning. The d'Orsis chose to join the consortium, which now sponsors extensive research into Sangiovese clones, soil types, and vinification, in addition to promoting the wines.

Chianti Classico comes in two grades: regular and riserva. The former is a younger, simpler wine, usually aged and released within a year of harvest. These wines are often very good values, particularly in strong years like '95 and '96, and especially in a spectacular year like '97. Chianti Classico Riserva is made from grapes ripe enough to attain at least 12.5 percent alcohol and is aged for a minimum of 27 months. These wines are richer, fuller, and more age-worthy. Current regulations allow the addition of up to 15 percent Cabernet or other red wine grapes, but Chianti remains based on Sangiovese, which seems to do better in the Tuscan hills than anywhere else in the world. "There are some grapes that carry their passports in their pockets and can travel all over the world," says Giovanni Manetti, the handsome son of the proprietor of the renowned Fontodi estate. "They can go anywhere. But Sangiovese is local." Sangiovese doesn't have the brute strength of Cabernet or the voluptuousness of Merlot, but new vinification techniques have tamed the astringency and acidity of the old straw-bottled stuff. Like burgundy, Chianti complements a far greater range of food than most wines made from those two slightly arrogant and cosmopolitan grapes.

THE OENO FILE

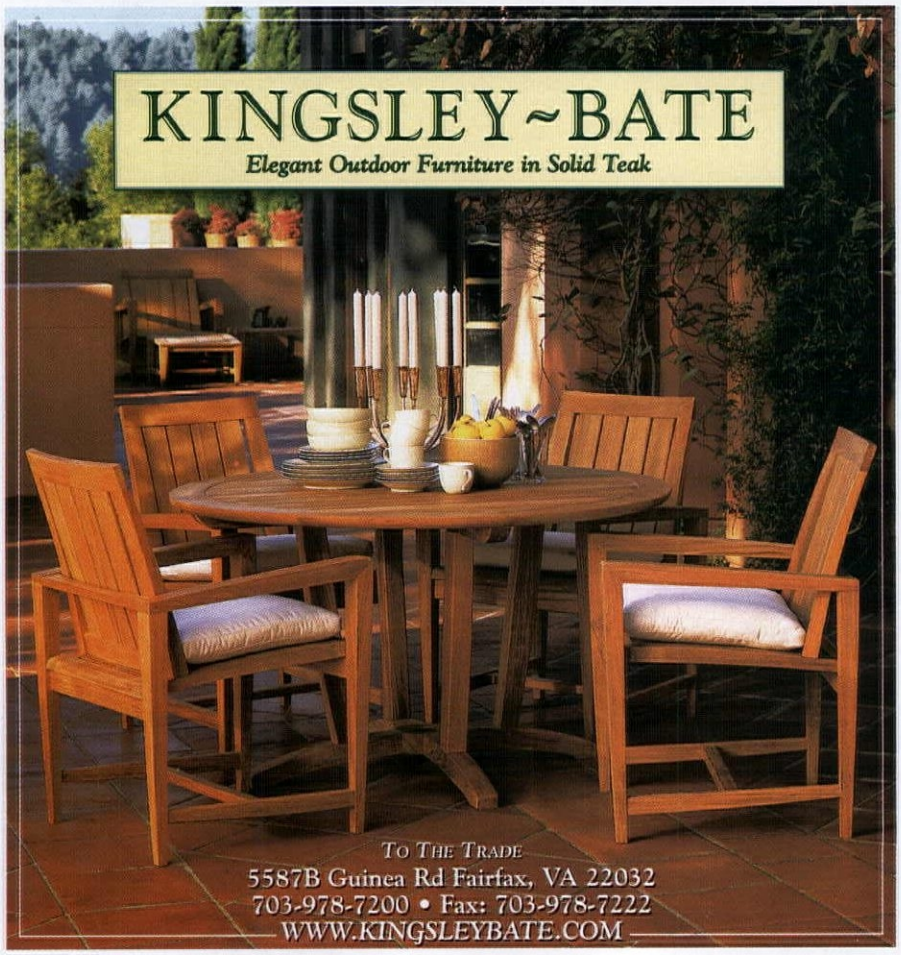
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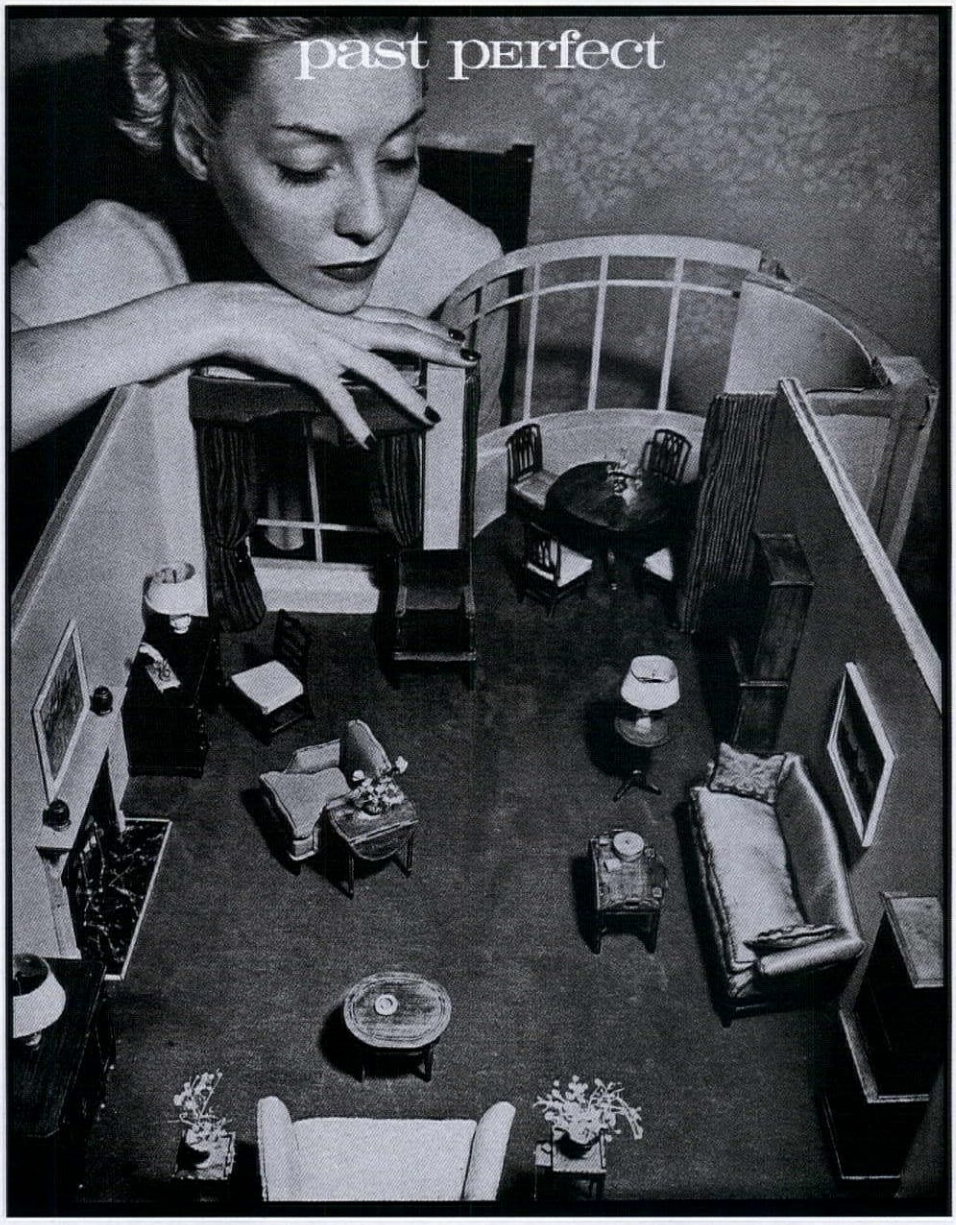


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August 1938

International Style architecture is cut down to size with a little period furniture

BY VÉRONIQUE VIENNE

PUBLISHED in *House & Garden* in 1938, this diminutive showplace was built to promote the stylish new Rockefeller Apartments, an elegant and glassy residential complex in Manhattan. Spacious and sunny, the West Fifty-fourth Street buildings, overlooking the Museum of Modern Art's sculpture garden, were some of the first and best examples of International Style in New York. At the time, though, affluent tenants were unfamiliar with modernist decorating. To soothe their uneasiness, miniature artist Grace Meyercord, of East Orange, New Jersey, made scaled-down period furniture for the stark architectural model. Using her trusted manicure scissors, pots of glue, and a collection of buttons, beads, and fabric, the cabinetmaker went to work.

But even when the grain of a strip of wood and the weave of a fabric are calibrated to exact proportions, the interiors of miniature houses tend to look chunky. As here, lampshades are often askew, upholstery lumpy, and drapes hopelessly pudgy. The culprit is gravity. At this scale, there is simply not enough gravitational pull for things to hang, fold, and settle down with grace and aplomb. Try as you will, the small world of miniatures has an irreducible, awkward, cartoonish quality.

But this gawkishness is what makes dollhouses reassuring. Like the princess in Disney's 1937 *Snow White and the Seven Dwarfs*, the girlish woman in this picture seems to find comfort in a make-believe universe where little things look bulky.

PHOTOGRAPH BY KERTÉSZ AT PEDAC

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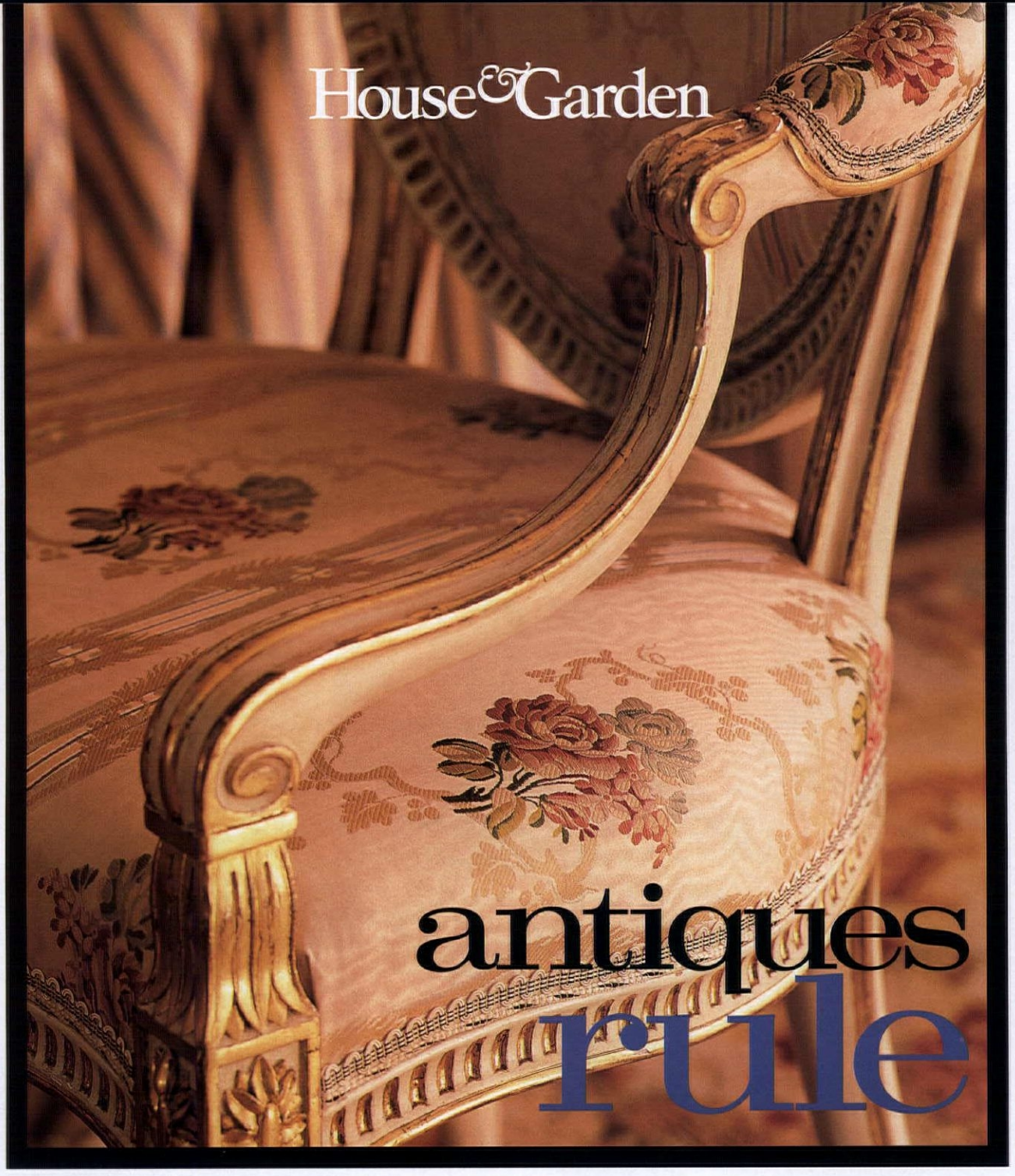
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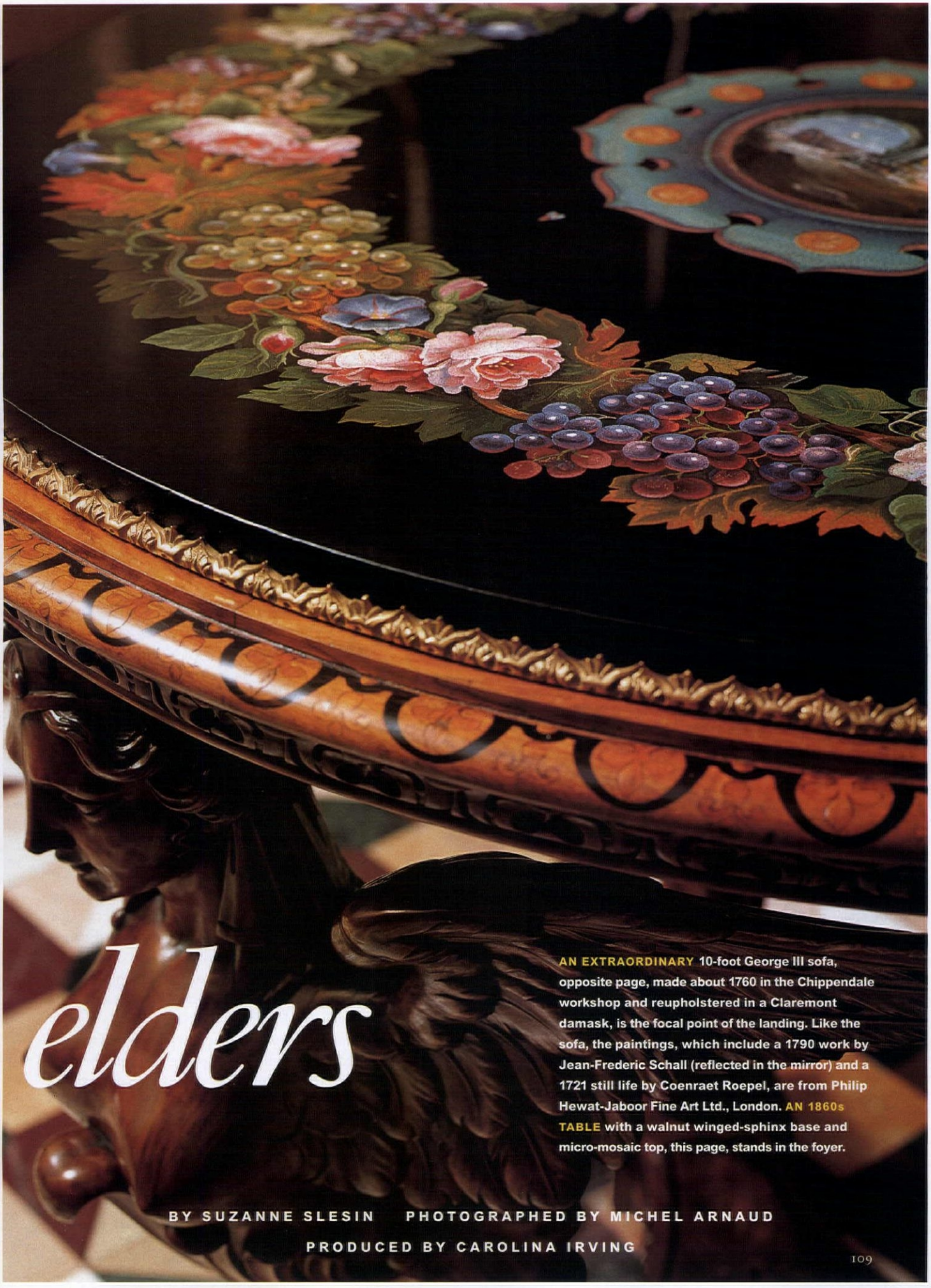
antiques rule

first principle Decorating often begins where architecture ends, and a room's dimensions and design style set the tone for all the things that will fill it. But sometimes furnishings are so extraordinary, they demand precedence. A single piece of furniture can inspire choices of fabric, paint, rugs, wallpaper—even the structure of the room it will reside in. The delicate floral gouaches on an 1805 table, for example, suggested the choice of a rose-embroidered silk used to reupholster the rare Chippendale chair, above. After all, who's to say what's more important—the vase or the flowers?



respect *your*

Renovating a Manhattan mansion, designer Jamie Drake and dealer Philip Hewat-Jaboor let fabulous antiques be their guide



elders

AN EXTRAORDINARY 10-foot George III sofa, opposite page, made about 1760 in the Chippendale workshop and reupholstered in a Claremont damask, is the focal point of the landing. Like the sofa, the paintings, which include a 1790 work by Jean-Frederic Schall (reflected in the mirror) and a 1721 still life by Coenraet Roepel, are from Philip Hewat-Jaboor Fine Art Ltd., London. **AN 1860s TABLE** with a walnut winged-sphinx base and micro-mosaic top, this page, stands in the foyer.

BY SUZANNE SLESIN PHOTOGRAPHED BY MICHEL ARNAUD

PRODUCED BY CAROLINA IRVING



No parameters were set, explains Jamie Drake. The only overarching goal was to acquire objects of exceptional quality and rarity. Accepting that delightful, heady challenge, the New York interior designer teamed up with London-based fine art and antiques dealer and consultant Philip Hewat-Jaboor to renovate and furnish what Drake calls "an important mansion on one of New York's most important cross streets." The decor would have to be, Drake adds, "traditional in general, with English Regency as the underlying theme." Of course. The style would perfectly suit the 1918 limestone-fronted house that, according to Hewat-Jaboor, "required great vision and a complete gut job."

At the time of its purchase, the three-story mansion was divided into two apartments, with a doctor's office on the main floor. Drake and Hewat-Jaboor wanted to provide the new owner—a divorced media mogul whose two daughters come to visit often—with a decor that would reflect the past, yet make a dramatic statement of its own. In contrast to most decorating projects, where the construction of a framework precedes the acquisition of furniture, this project began with a collection of extraordinary—and doubtlessly pricey—pieces that were earmarked for purchase before construction got under way. "That allowed us to place such things as columns around the furniture," says Drake, "rather than look for the right furniture after the rooms were built."

So, from eighteenth-century oil paintings to nineteenth-century Paul Storr silverware, every painting, every fork and spoon was new to the house. What more could an antiques aficionado wish for? "The things themselves are what is important to me," says Hewat-Jaboor. "So many houses and

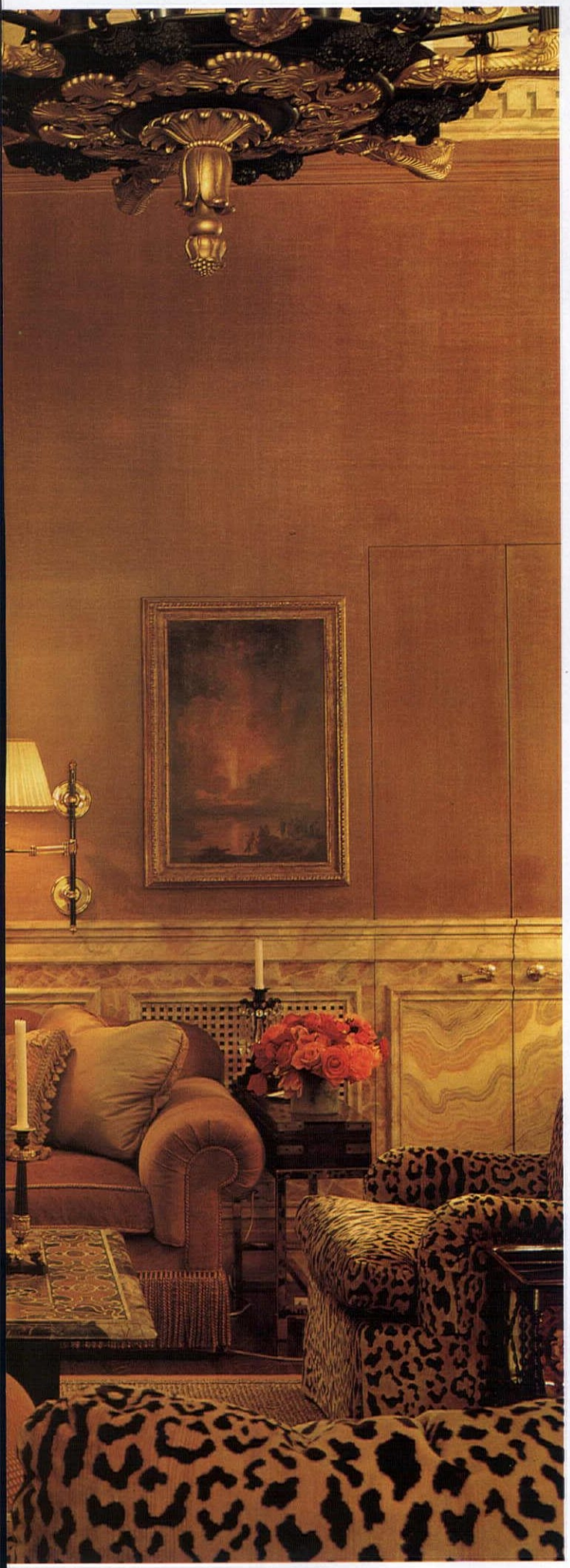
THE ENFILADE OF SECOND-FLOOR ROOMS, above, includes the library, landing, and salon. A rock-crystal lamp from Charles J. Winston & Co., NYC, sits atop Regency nesting tables from Hewat-Jaboor. The oak console is attributed to A.W.N. Pugin.



A MID-19TH-CENTURY SAVONNERIE RUG in the living room gives the space the air of a French salon. The 1775 painted and gilded George III settee and chairs, covered in a silk brocade fabric from Brunschwig & Fils, were part of a suite from the Chippendale workshop. Like the Regency tray stand and other antiques, they come from Hewat-Jaboor. Clarence House's Taffeta Stripe was used for the table covers and draperies.



A LUXURIOUSLY PROPORTIONED CORNER sofa, upholstered in Mozart Velvet by Brunschwig & Fils, transforms the library into a cozy, welcoming retreat. The chairs are covered in Jaguar Velours Soie from Clarence House; the window shade is made of a Clarence House silk taffeta; the wall lamps are from John Boone, Inc., NYC. THREE MODERN PLASTER busts, far right, sit atop a Regency mahogany double breakfront, made in 1810. The rug is by Stark.





apartments are dominated by the decorating rather than the furniture or works of art." He was also grateful that his client was willing to hire both a decorator and a dealer to carry out the project. "Most would hesitate to have two people," he says.

THE PAIR CLEARLY SUCCEEDED. From the foyer—which showcases multicolored Italian marble tiles and a remarkable 1860 English table with an Italian micromosaic top—to a dining room enlivened by an unusual collection of early-nineteenth-century Italian watercolors and two candle-burning Regency chandeliers, the decorating and furnishings have been intricately woven together. The combination of the talents of the two professionals is especially felicitous on the first-floor landing. There, a 10-foot-long Chippendale sofa anchors the space separating an Italianate library and a French salon. "The sofa literally takes your breath away when you come up the stairs," says Drake. "It's so much more effective than the usual console."

Buying such unusual pieces requires a patience clients rarely have. "A lot of people don't want to wait until they can find something wonderful, but in this particular case we had a client who allowed us the luxury of time to find the perfect piece," says Drake. And while others don't have the ability to see beyond an object's condition, Hewat-Jaboor says, "it was nice to work with someone who understood that we could buy something in need of restoration."

Drake and Hewat-Jaboor's 18-month renovation was a balancing act between historical restoration—remnants of column capitals and other architectural details, for example, were





matched with custom-cast plaster replicas—and adapting the space to contemporary uses. "We rearranged the functions of the house by putting the dining room on the first floor, adjacent to the kitchen, rather than on the second floor, where the library is now," says Drake.

Giving each room a distinct feeling was part of Drake's plan. In the salon, many of the furnishings are English—such as the George III painted and gilded side chairs that were built in 1775 in the Chippendale workshop. But an impressive mid-nineteenth-century Savonnerie carpet gives the room its overall French tone. The carpet's floral motifs are reflected in four mid-eighteenth-century Viennese enameled tole sconces, as well as an 1805 Empire gilt and bronze table with gouache panels painted in the style of Pierre Joseph Redouté, a noted flower painter of the period.

THE DINING ROOM TABLE has been set in a traditional 19th-century manner with an 1820 Porcelaine de Paris rose-patterned dessert set. The French crystal dates from 1920. CURTAINS IN A DEEP-GREEN WOOL damask from Clarence House, with Scalamandré trim, frame the opulent dining room. Late-18th-century Franco-Flemish ebonized and walnut chairs are also covered in the fabric. Regency chandeliers hang above an early Victorian Gothic Revival table. The Italian marble floor is by Vitruvius, Ltd., London.

In the library, a double-glazing process gives the walls the look of richly textured fabric. "Although the library is grand, it's also intimate," says Drake. He outfitted the room with a marbleized chair rail that picks up the patterns in a seventeenth-century marble fragment that has been mounted as a coffee table. "The overall color of the room," explains the designer, "was based on the hue one sees when a fabulous glass of cognac is held up to the light."

An existing neoclassical Robert Adam–style plaster ceiling in the master bedroom—enhanced by a new color scheme, with corner panels that contrast with the oval central medallion—gave Hewat-Jaboor the inspiration for the choice of a second antique Savonnerie rug. Drake is especially enthusiastic



about the elegant bouffant draperies he concocted. "They're iridescent silk taffeta in a *gorge de pigeon* color," he explains. "The swag valances with cabochon rosettes echo the plaster details in the ceiling, and the mauvy grays and clear apricot stripes of the lining are derived from the rug." But in a gracious bow to the surrounding *objets,* Drake notes, "The drapes have no strong pattern to distract from the beautiful furnishings." For an interior decorator, such deference is truly exceptional.

A PASTEL ROBERT ADAM–STYLE ceiling in the master bedroom, above, inspired the choice of bed linens, by E. Braun & Co., NYC, and draperies, in a Clarence House silk taffeta. The table lamps are from Marvin Alexander, NYC; the bench is covered in Paloma Stripe, a silk taffeta from Grey Watkins, Ltd. THE FRENCH LACQUERED WRITING DESK, opposite page, dates from the mid 18th century and the painted chair is English from the late 18th century. The chaise is covered in a silk brocade from Scalamandré. Sources, see back of book.



trade secrets

Double Team

The joint venture between New York interior designer Jamie Drake and London antiques consultant Philip Hewat-Jaboor was a match made in decorating heaven. The two completely gutted and transformed an imposing mansion on Manhattan's Upper East Side by selecting exceptional antiques first, then making decisions about colors, fabrics, and even structural changes. The mainly French and English antique pieces found by Hewat-Jaboor were upholstered in luxurious silk brocades and velvets chosen by Drake, who says, "We had a great dialogue." —JOYCE BAUTISTA



earning its stripes

< THE CLIENT WAS IMMEDIATELY enthusiastic about the Empire table, far left, because of the unusual juxtaposition of the strong gilt-bronze base with the top's delicate florals. Made of watercolor flowers painted on vellum and mounted in *verre églomisé*, the tabletop and its colors suggested the choice of a Savonnerie carpet and Austrian enameled tole sconces, left. To avoid turning the living room into an overgrown hothouse, Drake tempered the floral motif with fabrics featuring strong striped patterns, such as a mauve floral silk brocade from Brunschwig & Fils and a blue, white, and yellow taffeta from Clarence House.

heavy petal

> IN A NORTH-FACING GUEST ROOM that had only a single window for natural light, far right, Drake decided to take advantage of the ceiling height by covering the walls generously with a vivid cotton chintz, which he also used for the room's elaborate draperies. The bold rose pattern, Le Rosier, is from Cowtan & Tout. The stripes within the floral pattern add depth. Clarence House's pinkish Marguerite Framboise and a silk-blend check pattern, Grenoble Jaune, were used as coordinating upholstery fabrics on the English and French antiques.







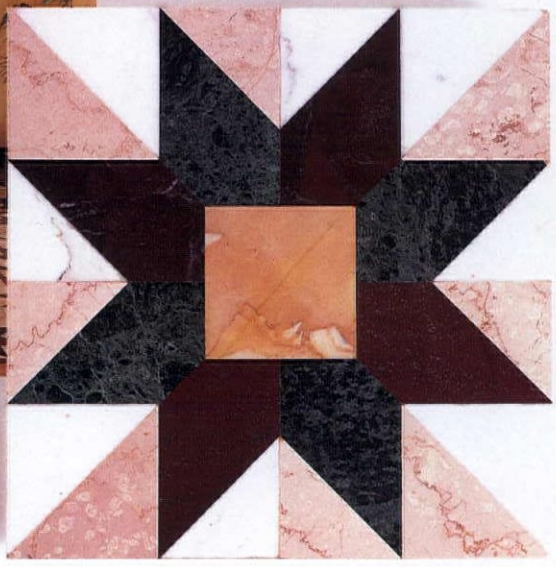
marble marvel

^ THE 17TH-CENTURY PIETRA DURA marble tabletop inspired the color scheme of the library (seen on pages 112 and 113). The fabrics used include, clockwise from the top, Brunschwig & Fils's Mozart Velvet and three Clarence House patterns: Jaguar Velvet, Velours Quadrige, and Diaghilev. On the walls, yellow paint was applied over a layer of magenta, then steel wool was dragged over the surface—vertically, then horizontally. The resulting texture has the look of old Venetian velvet.

cool reception

> THE HARD SURFACES of the foyer, with its glazed faux marble walls, mahogany furniture, and custom marble floors by Vitruvius, Ltd., London, make the transition from the mansion's limestone exterior to its interior more gradual. The use of stone and the lack of upholstered furnishings in entrance halls also have quite snooty antecedents: According to Drake, wealthy European gentry in the 18th and 19th centuries would meet with their farmworkers and tenants in the foyer. "The practice assumed these visitors would be lice-ridden," Drake explains. "No fabrics meant there was no place for the lice to hide." If our era is, thankfully, more democratic (and hygienic), marble halls still look wonderful.





birdcall

< THE UNUSUAL MAUVE AND IRIDESCENT GRAY FABRIC used for curtains and bed coverings in the master bedroom (shown on pages 116 and 117) is Clarence House's silk taffeta in the *gorge de pigeon* colorway. It appealed to Drake's eccentric sensibilities. "It's like the color of a pigeon's breast," he says. "It has that same shine." The silk also heightens the tones of an antique Savonnerie carpet that Hewat-Jaboor found for the room. "Although a lot of people would not have bothered, we had it completely restored," says Hewat-Jaboor. Grey Watkins's multicolored silk taffeta Paloma Stripe ties together all the room's decorative elements, particularly the restored pink and yellow Robert Adam–style plaster ceiling. Sources, see back of book.



STILL LIFE: SERGIO PURTELL; INTERIOR DETAILS: MICHEL ARNAUD



winter palace

ON THE CHICAGO LAKEFRONT, DESIGNER JUDITH NIEDERMAIER



ALL-WHITE FURNISHINGS and whitewashed floors emphasize the airiness of the 30- by 30-foot living room. Aside from a painted Jean Royère floor lamp, all the furniture is by Niedermaier Inc. The sofa is upholstered in a Henry Calvin fabric that matches the window seats and draperies; the two large armchairs, flanking a coffee table designed by Jean-Pierre Tortil, are covered in a Canovas velvet. The rug is sheepskin.

AND HER ARCHITECT, MARK DEMSKY, CREATE A LUMINOUS LIVING SPACE

BY SUZANNE SLESIN PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY BARBARA KURGAN





ON A BLUSTERY NIGHT last January, a violent storm blew open the corner windows of an apartment on Chicago's exclusive East Lake Shore Drive, covering the wide expanse of the pristine living and dining room floors in knee-high snowdrifts. The next morning, it took eight men hours to shovel the snow away. Most homeowners would have been perturbed, to say the least. Not Judith Niedermaier. "It was so beautiful," says the designer and entrepreneur, who had heard only the howling of the wind as she slept in the master bedroom, tucked away at the other end of the 6,000-square-foot apartment. Coming upon the snowscape that day, she says, was like being transported to the winter fairyland of *Dr. Zhivago:* "Snow is so clean and white if it never hits the ground. I'll never forget that vision."

Of course, it's plain to see that Niedermaier is very fond of white in general. The snow was merely extra frosting on her newly decorated

TALL DOORS OPEN onto the serene dining room, above, where three 52-inch-square whitewashed oak tables, designed for Niedermaier by Sean Scott, are placed end to end. The leather-covered Deux chairs are from Niedermaier Inc. The painting is Christopher Le Brun's *Rider With Shadow*. THE LUXURIOUS TEXTURE of a fox rug, opposite page, adds depth to the library. Venini glass vases sit atop the mantelpiece by architect Mark Demsky. The curved sofa, chair, and glass tables are from Niedermaier Inc.

IN THIS **dreamy space,** WHICH CELEBRATES WHITE,
GUESTS FEEL AS IF THEY ARE FLOATING THROUGH THE HEAVENS



A CENTERPIECE OF CHRYSANTHEMUMS (inserted in Styrofoam blocks) contrasts nicely with the simple elegance of the place settings. The china, based on Jean Cocteau drawings, is by Rosenthal, the sterling flatware was a gift from the designer's mother, and the glasses, by Angela Cummings, are from Bergdorf Goodman.


Jean
Cocteau



"THE IDEA IS TO **put away, give away,** AND DISPLAY ONLY WHAT'S TRULY RIGHT AT A PARTICULAR TIME" —JUDITH NIEDERMAIER

THE PALE-HUED, minimalist kitchen, opposite page, designed by Demsky and Niedermaier in collaboration with deGiulio Kitchen Design, a Chicago company, is in keeping with the spirit of the rest of the apartment. Everyday china and glassware are stored close at hand on open shelves. The cabinetry, in a light maple laminate that has been topped with Corian, is from Siematic, as are the stainless-steel bar pulls. The polished chrome sink hardware is from BarWils. IN THE BREAKFAST AREA, below, the glass-topped table in limed oak with matching angular Torino chairs are all from Niedermaier Inc.

white-on-white apartment. Its wondrous effect was no doubt heightened by the calmness and spareness of the space, which features a 30- by 30-foot living room with windows that offer panoramic views across Lake Michigan.

"I can't get over how mighty and grand the space is," says Niedermaier, the president of Niedermaier Inc., a company that began with designing and manufacturing furnishings and display props for high-end department and specialty stores, and since 1980 has developed its own furniture lines. She is also president of the American Vitamin Company, a new firm that sells vitamins and skin-treatment products exclusively at Saks.

Niedermaier moved into the rambling apartment only last year. The building, one of the city's most elegant, was designed in 1928 by Benjamin Marshall, architect of the Drake Hotel, a neighboring landmark. "The move all happened very quickly," says Niedermaier. "One day, Vicente Wolf, who has designed furniture for me, came by my old apartment. Somehow we started talking about changing where I lived. He suggested I think about moving into a vintage building, where I could modernize the space







THE LARGE BATHROOM SUITE, left, which includes a dressing and make-up area, is simply but luxuriously appointed. The ottoman is upholstered in a cotton from Joseph Noble; the floor is covered in an oatmeal carpeting from Treadway. IN THE MASTER BEDROOM, below, limed oak walls make a calming contrast to white. Kirk Brummel Jagtar silk fabrics were used for the tailored bedcover.

without changing it too much." The idea stayed with Niedermaier, and a few days later, she sold her apartment and closed on the new co-op. She hired Mark Demsky, a local architect, to help her renovate the co-op. Despite Niedermaier's hope that the renovation not turn into "a huge project," it took six months. She camped out in a guest room while construction buzzed around her.

"It was an amazing transformation," says Demsky, who still shudders to recall the apartment's old lime-green and bright harvest-gold palette, the remnant of a 1974 remodeling. Confronted with that color scheme, he says, "it was hard to think that there could be anything nice here, let alone something as minimal and disciplined as what turned out." The architect and his client chose to leave most of the walls and doors intact in the large front rooms. But a new master bedroom suite was created out of three existing rooms, and the kitchen required a complete overhaul. At one stage, its old quarry-tile floor was removed with a jackhammer.

The *Sturm und Drang* that accompanied the renovation is all but forgotten. What remains are dreamy, graceful rooms, where guests feel as if they are floating through the heavens. White is celebrated throughout: in the frames and upholstery of the furniture, in the texture of a sheepskin rug, in the sleek plaster mantel and bleached wood floors, in the seamless expanse of whitewashed oak dining tables, and especially in the sheer luxury of a luminous, airy space that is both of its time and of all times.

Niedermaier understands the key to creating such a place: "It's called editing," she says. "Like many people in the design business, I felt I needed a blank slate to come home to." Despite years spent acquiring lots of beautiful things—



A LOW WALL OF LIMED OAK, above, which is also used in the adjoining bedroom, acts as a partition between the sink and the bathtub in the master bathroom. An Arne Jacobsen–designed Vola faucet, made by Kroin, is mounted above a polished-glass counter and sink from Vitraform. The exposed polished-chrome plumbing is from Cherry Creek. Sources, see back of book.

something she continues to do—Niedermaier has managed to keep her apartment looking spare. "The idea is to put away, give away, and display only what's truly right at a particular time," she says. "There's a lot of pleasure in that. If you are surrounded by the best, it becomes an uplifting experience."

So is the use of white. Many people perceive an all-white room as serene and quiet. But Niedermaier experiences wide expanses of white as a tonic—so much so that she saved other hues she loves, such as beiges and darker, natural tones, for the master bedroom suite. "White wakes me up too much," she explains. "I like something a little quieter for the bedroom, so I can sleep better."

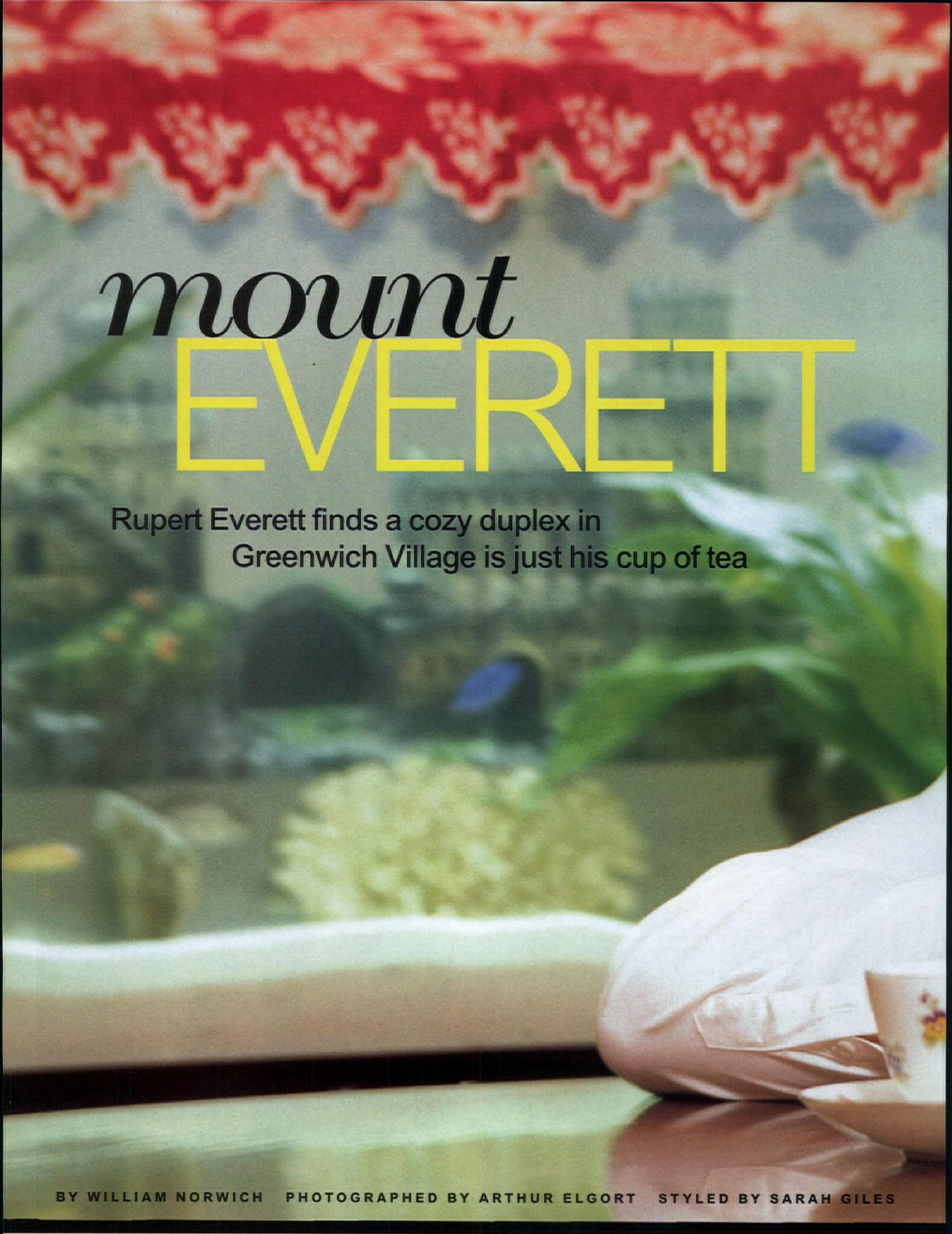
Pleasant dreams.

london bridge

"YOU CAN'T NEGATE THE PAST for the present," says designer William Yeoward. "The two are inextricably intertwined." On a sideboard in his London dining room, in fact, they're playfully tumbled together in an opulent still life that evokes the grandeur of an Anglo-Irish country-house table filled with the gardens' freshest produce. Yeoward seamlessly combines 18th- and 19th-century antiques with crystal he designs, in a setting where rosy-cheeked gentlemen farmers might sit comfortably with Hollywood health fanatics.

PHOTOGRAPHED BY JAMES MORTIMER

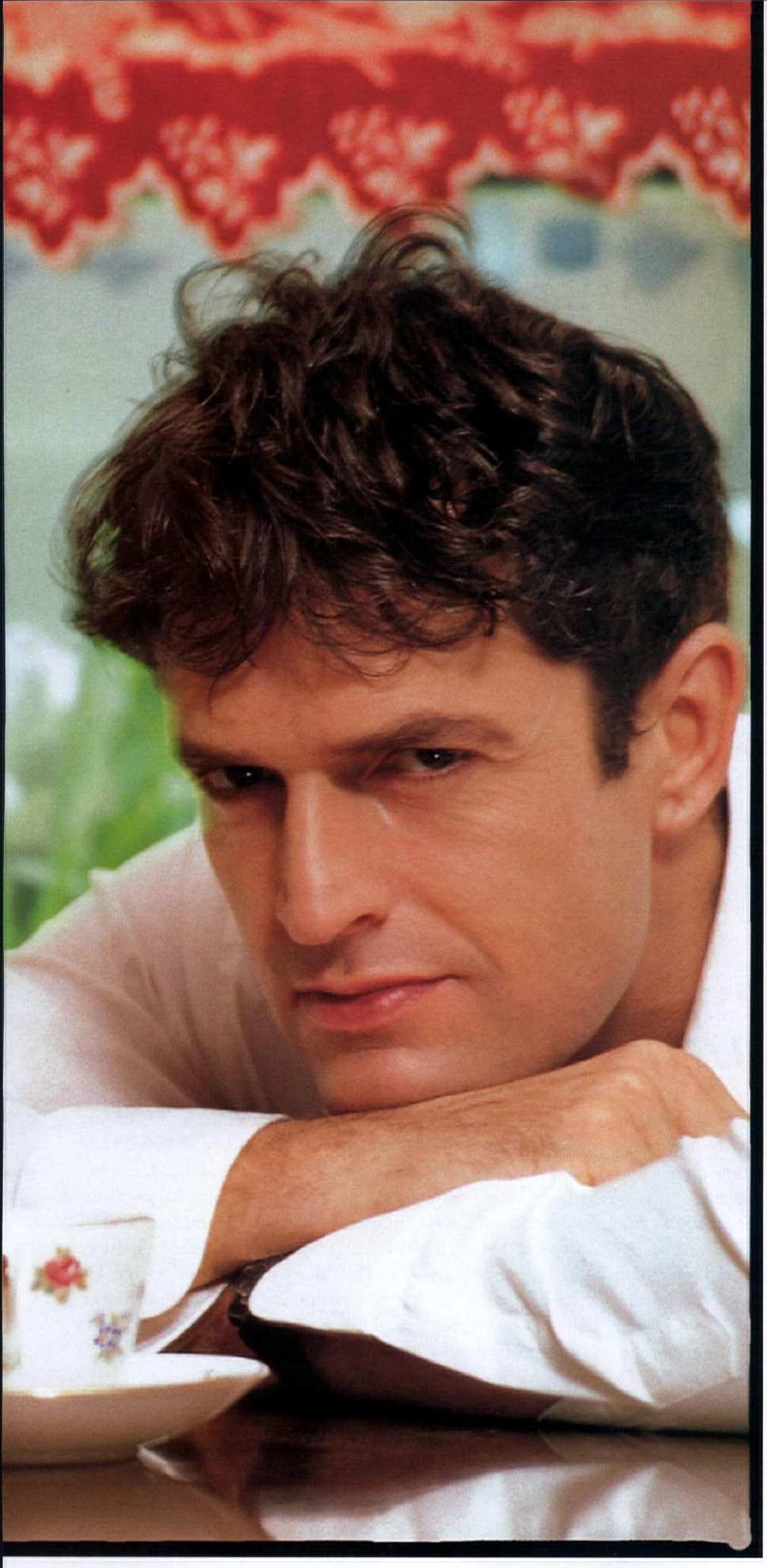

RVP
SOURCES: SEE BACK OF BOOK.



mount EVERETT

Rupert Everett finds a cozy duplex in Greenwich Village is just his cup of tea

BY WILLIAM NORWICH PHOTOGRAPHED BY ARTHUR ELGORT STYLED BY SARAH GILES



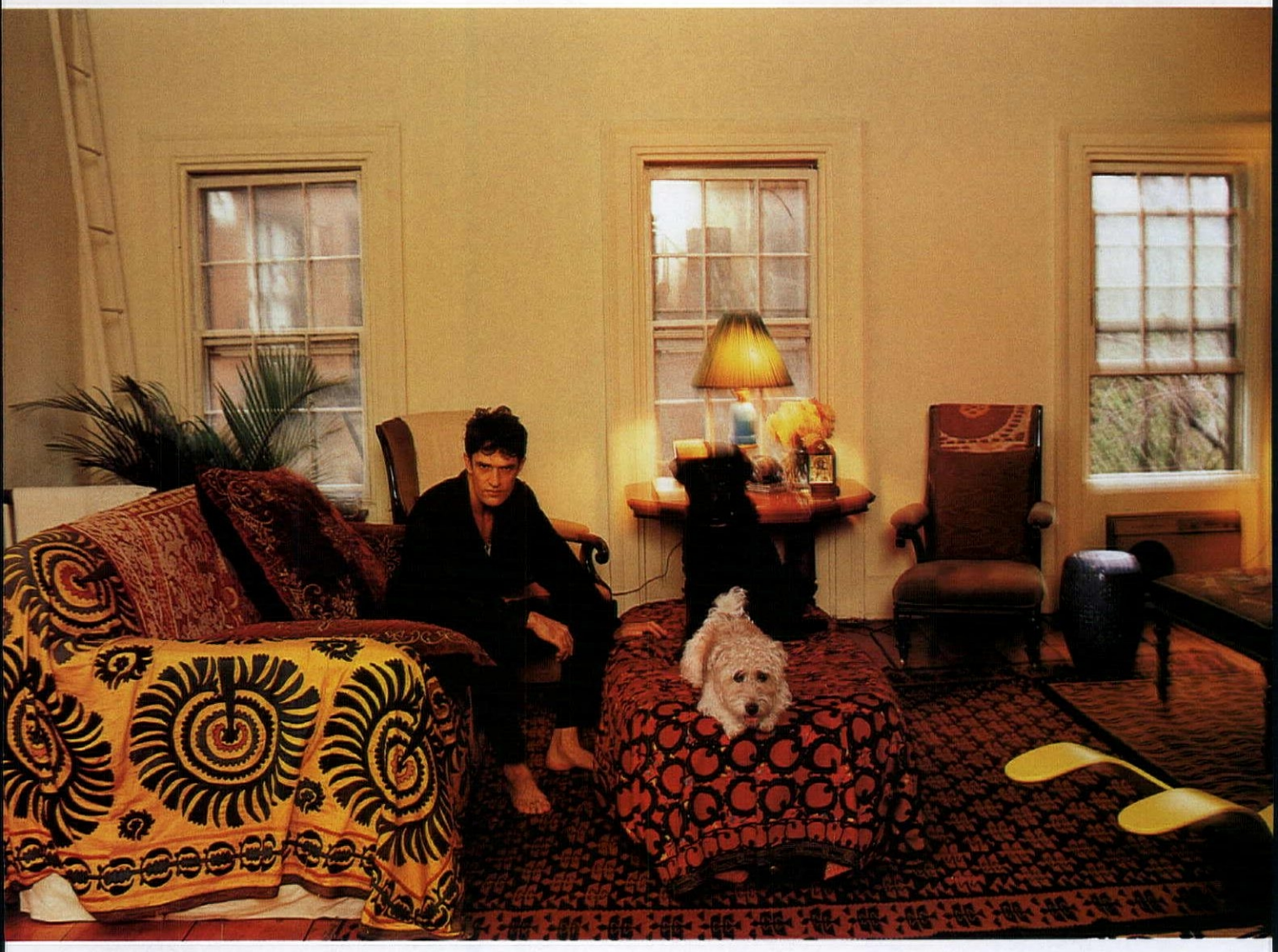
"IT'S LOVELY BEING English in America," Rupert Everett says as he relaxes in his Greenwich Village house. "It's fantastic to live between a world that is so traditional it sometimes feels like a mausoleum and here, where everything seems to be torn down every ten years."

Set back on a quiet lane, the courtyard house is believed to have been built in 1878, ancient by New York standards. It's in a neighborhood with a very British feeling. Models Kate Moss and Stella Tennant are just two of the glamorous relocated Brits who live nearby. Tea & Sympathy, a restaurant that specializes in such classic English cuisine as shepherd's pie and bangers and mash, is around the corner. In fact, most days it serves as Rupert Everett's canteen for breakfast and lunch.

In a break from his customary pace, Everett is relaxing and receiving friends, who come and go in a tangle of dogs and leashes reminiscent of a smart British comedy. This summer he will be seen in the film *Inspector Gadget* and next fall in *An Ideal Husband,* but today, no scheduling crises, no pressure, just as long as everything is said and done in time for his midtown meeting with Madonna, around teatime.

The apartment reflects the style of a worldly young man who travels often:

"I LIKE TRADITIONAL THINGS," British-born Rupert Everett admits. Tea in a cup from Tea & Sympathy in New York sweetens mornings spent by the meditative waters of an aquarium of tropical fish.



"I can't bother TAKING CARE OF *too many things"* —RUPERT EVERETT

duffel bags on Chippendale-style furniture. "Rupert's style is nomadic," says Sarah Giles, one of the friends who has dropped by this morning. "Nomadic, English country-house style," she adds.

Everett found the flat in 1996, when he was filming *My Best Friend's Wedding* with Julia Roberts in Chicago. He had been living in France and London. "I thought I'd take a place in New York for three months so I could come and go from Chicago." It made economic sense to sign a lease for a year.

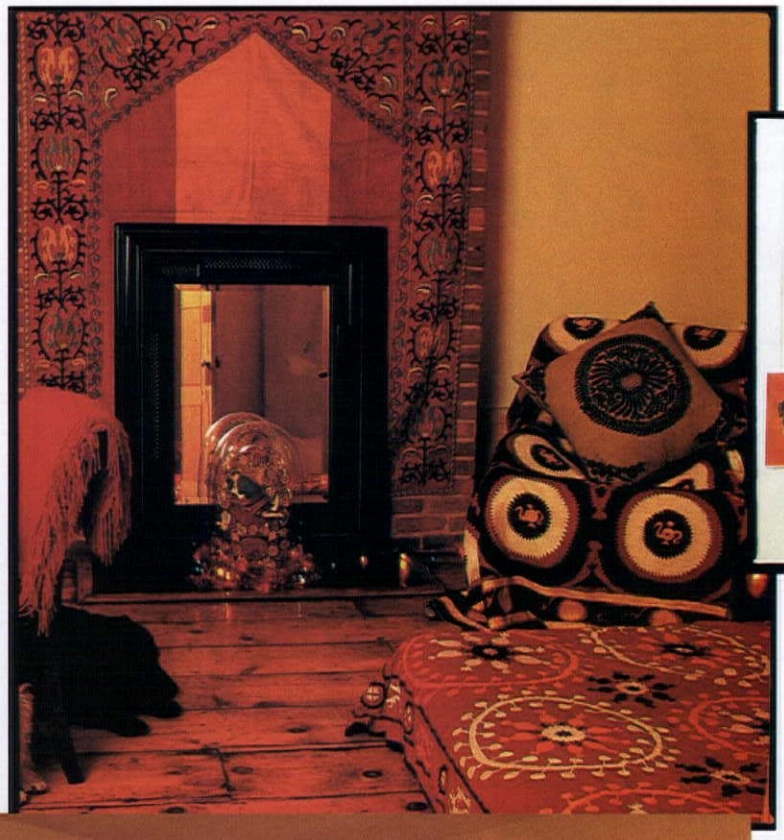
"Less is more," he says, defining his approach to decor. "I'm quite happy with non-clutter. I can't bother taking care of too many things. My idea of the perfect home is my apartment in Miami: a mattress in one room I can lock and leave."

There's similar simplicity in the five rooms here. Considering Everett's recent schedule, it is no wonder he isn't into possessions. Since last summer, he has filmed *A Midsummer Night's Dream* in Rome with Michelle Pfeiffer and Kevin Kline, *Shakespeare in Love* in London, followed by *Inspector Gadget* in Los Angeles. At the end of the year he expects to make *The Next Best Thing* with Madonna. In addition, he is writing screenplays and his third novel, and continuing to be the spokesperson for Yves Saint Laurent's fragrance Opium For Men, something he has done since 1996.

"I like traditional things," Everett says as he surveys his place. "Good, steady furniture reminds me of my childhood. I don't know if I could live in a modern environment. Minimal, yes, obviously, but I don't know about modern." The sources and resources of his style remain resolutely British. Lunch today will come again from Tea & Sympathy, and Niall Smith Antiques and Decorations, where he has bought a good bit of his furniture, is also in the neighborhood.

And which of the objects assembled here is his favorite?

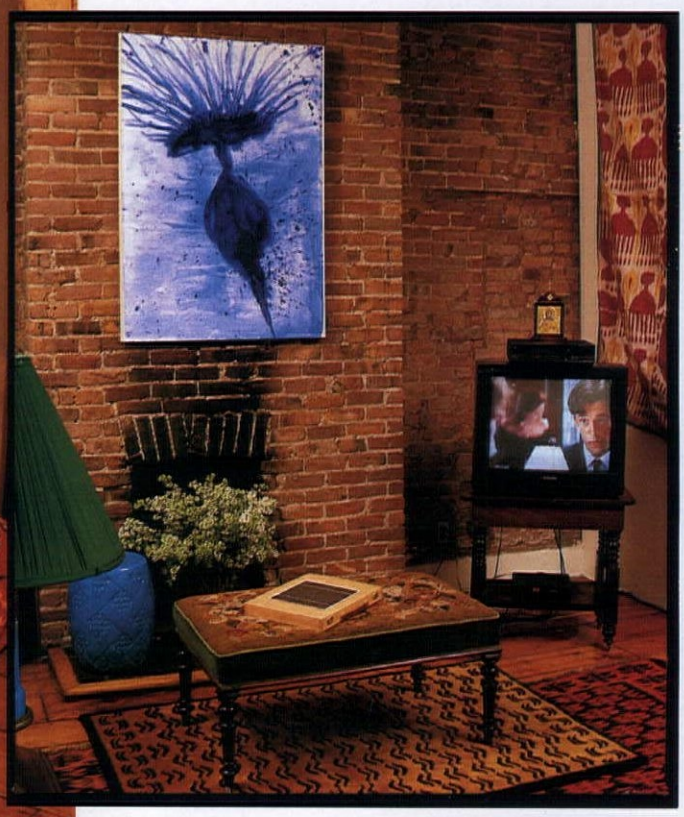
"I'm my favorite object," Everett answers, before adding that he is also quite partial to the desk that is piled high with scripts and photographs of friends.





Everett's style is traditional and nomadic at the same time. **IN THE LIVING ROOM**, opposite page, the suzanis on the sofa and beneath the dogs and the Turkish kilim rug are from the collection of Everett's friend Sarah Giles. The Labrador, Moise, is a fixture in Everett's life. The Lucas terrier is on loan from a friend. The table and chairs are from Niall Smith, NYC. **IN THE BEDROOM**, this page, above left, the suzanis are from Sarah Giles. The mirror is from Niall Smith. **THE PORTRAIT** in the living room, above, is from Niall Smith. **THE PAINTING** in the bedroom, left, is from the Earl McGrath Gallery, NYC. **THE OIL BY ALESSANDRO TWOMBLY** in the living room, below, is also from the Earl McGrath Gallery. The bench and blue pot are from Niall Smith. The Tibetan tiger rug is from Sarah Giles. Sources, see back of book.





Three-Part Harmony

Designer John F. Saladino's new apartment brings together the influences that have shaped his life and his work



THE PRESENT AND THE PAST are effortlessly combined in the living room of the 19th-century carriage house where Saladino's designs hold sway. The Landau sofa is covered in bronze velvet and the Villa chair is slipcovered in violet Antique Taffeta from Henry Calvin. A beige Tulip chair is in front of the window, and the caned Millbrook love seat is at right. The tablecloth is Fortuny's Sfingi. The candlesticks on the table are Italian Renaissance.

BY WENDY MOONAN PHOTOGRAPHED BY MICHAEL MUNDY





By nature, I'm a romantic. By training, I'm a minimalist. By choice, I'm a classicist," says New York architectural designer John F. Saladino as he sits, maharaja-like, in his sumptuous new apartment. The duplex occupies part of a carriage house on Manhattan's Upper East Side, and it puts on view all three sides of Saladino.

The romantic in the man describes the space as his "emotional fortress, where I close the door to the cacophony of the twentieth century." And he's right. In the evening, only the sound of rain falling in the garden breaks the silence in these rooms. He explains that the decor is "about touch and being embraced by sensual fabrics." Textures are chosen every bit as much for their feel as for their color.

The living room, which opens onto the garden, has a sofa covered in meltingly soft cotton velvet, with shimmering silk taffeta cushions. Two Villa chairs are dressed in violet silk taffeta. The late-nineteenth-century coffee table is smooth, bleached hardwood. The wool-and-sisal carpet is thick and plush. "It's a cocoon," Saladino says of the room.

The palette is meant to please the eye





ALL OF THE SPACES ACHIEVE maximum intimacy. The dining area is tucked into a corner of the living room behind the Millbrook love seat, which has cushions covered in Hinson & Co.'s off-white Preston cotton. The 18th-century Directoire armchair has a quilted Empire Taffeta seat from Pongees of London. The wooden African tables sit on a Bali carpet from Stark. The mirror is 18th-century Venetian. THE REGENCY BURL-TOP dining table, above, is complemented by Saladino's signature quilted brown wool curtain.

as a painting would, and indeed Saladino studied art history at Notre Dame before attending Yale University School of Art. He says he has "excavated" some of the walls down to their original clinker bricks, because he likes their splotchy burnt-toast look. The bronze velvet of the sofa is picked up by the grapey-brown quilted drapery and matching slipcovers on the ottomans. The silk taffeta cushions change from sage green to heliotrope, depending on the quality of the light. The walls are pale lilac, Saladino's signature color. "Good interior design should seduce you. Your blood pressure should go up. It should put you into an emotional trance," Saladino insists.

The minimalist in the man designed the furniture in the apartment—three decades of Saladino originals, all of them distinguished by their spare silhouettes. "I like simple geometric shapes: circles, squares, and triangles," he says. You can imagine him at Yale, in the angular lines of Paul Rudolph's Art and Architecture Building. "At Yale, I was brainwashed by the Bauhaus crowd," he says, "but that minimalist training is what made me a perfectionist."

In the living room, he replaced the old mantel with an overscaled wooden fireplace surround, and covered the huge square opening with a black mesh fire screen. The pumped-up crown molding is the same design in periwinkle blue, but lacquered for glamour. "Simple shapes keep a room solid and serene," Saladino says. Even the brown color-field painting by Powers Boothe hanging over the sofa is a perfect rectangle. The minimalist



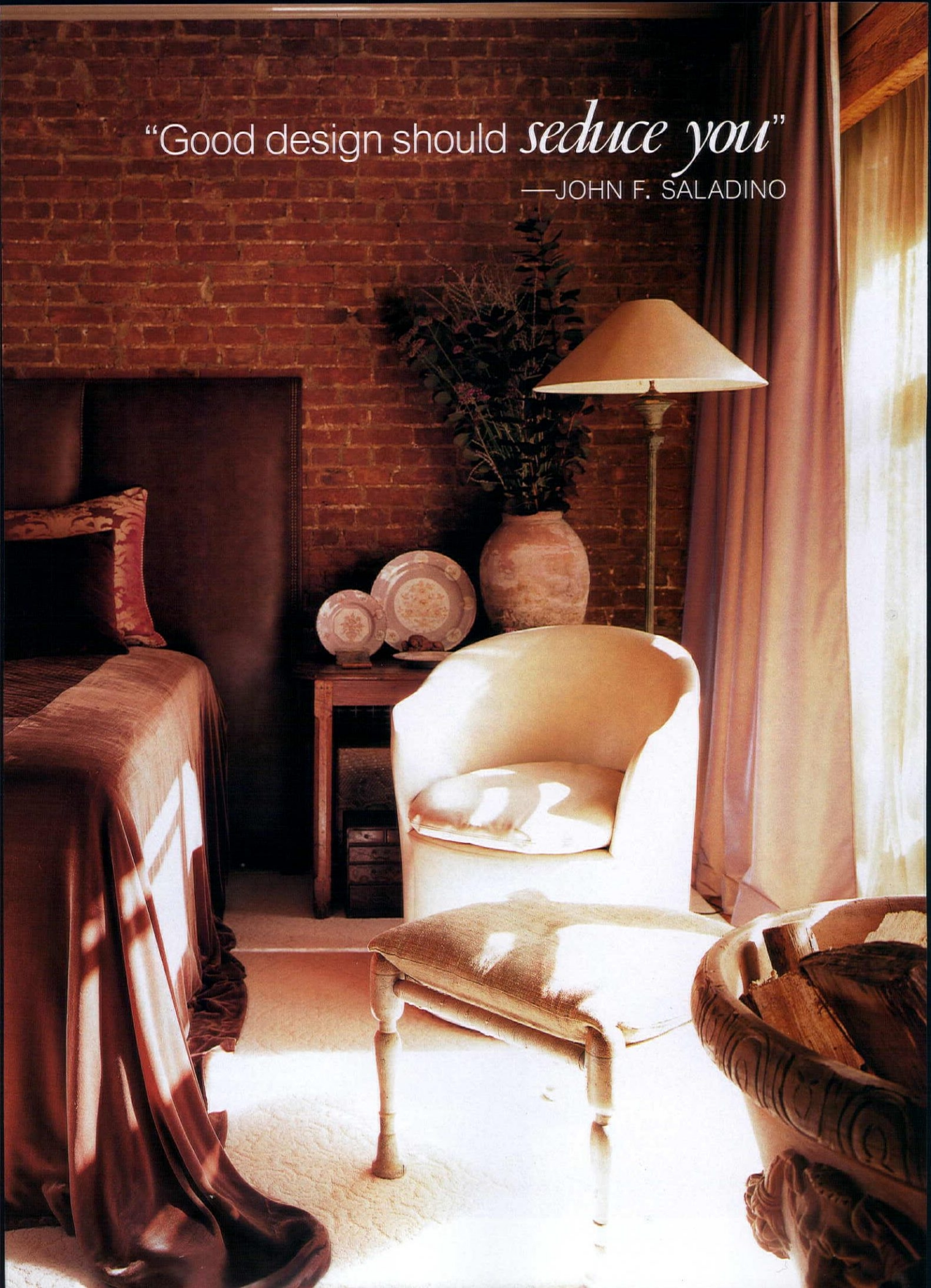


does not care for printed fabrics, and apart from a luxurious Fortuny tablecloth thrown over a table in the living room there are none here. "I'm coming out with a line of chintz repellents," he jokes.

THE CLASSICIST in Saladino will quote Robert Adam or Thomas Jefferson at will, and classical references are apparent throughout the apartment. After Yale, Saladino went to Rome to work for architect Piero Sartogo. "I rediscovered my humanist roots there," says the son of a Sicilian father and a Venetian mother. "The humanist tradition in me is as old as my bloodlines." Two Corinthian capitals sit on his mantel. The smaller one, in creamy carved limestone, is an ancient example from Balbec, in Iran. The larger one is an elaborately carved eighteenth-century Italian piece. A late Renaissance bust of a Farnese nobleman is prominently displayed in the living room. He keeps firewood in his bedroom in a giant eighteenth-century Italian terra-cotta planter that is festooned with swags and ram's heads. A classical wooden baluster has been pressed into service in the garden.

The antiques are used sparingly. There is a discipline to their placement. "I love empty spaces," Saladino says. "It's important to know when to hold back." Sometimes the romantic loses out to the minimalist, and sometimes it is the other way around, but the classicist is there to restore balance and keep them both in proportion.

Saladino manages to have a bit of everything in a tidy space. THE GUEST ROOM, above left, doubles as a library. The late-18th-century northern Italian desk with the Saladino tube lamp is flanked by two polychrome 18th-century Sicilian chairs. The 18th-century mirror is Swedish, the rug a rare antique Kashkar. THE LEAD CHAIRS in the garden, left, are antiques; the fabric on the bench is from Sunbrella. IN THE BEDROOM, right, the custom headboard is from Anthony Lawrence-Belfair, NYC. The velvet bedspread is from Shamash & Sons, NYC. The palomino leather club chair is a 30-year-old Saladino classic. Sources, see back of book.


"Good design should *seduce you*"
—JOHN F. SALADINO


let's be
CHEERY
Who wouldn't go rah-rah-rah for this Louis XVI side chair covered in a bright cotton sunflower print? About $1,000, it is available from Hickory Chair. 800-349-4579.



MOOD swings

At the latest High Point furniture market, there was something for every temperament. So go ahead and trust your feelings. Get emotional.

PHOTOGRAPHED BY JAMES WOJCIK STYLED BY STEFAN BECKMAN



stay
CALM **Clear away the clutter. This streamlined sofa does away with armrests and comes in the perfect Zen color: the palest shade of gray. Ava sofa, $1,000, in a cotton twill fabric. Available from Mitchell Gold. 800-789-5401.**



be
IMPERIAL **This faux-malachite curio cabinet, $7,970, would not have been out of place in an 18th-century Russian palace. The cabinet is part of the Grand Provenance collection by Henredon Furniture. 800-444-3682.**

ever feel

DISJOINTED?

Fortunately, the Mid-Town sofa, $3,630, looks as good in sections as it does pulled together. Covered in a red cotton blend, it is available from Bernhardt Express Upholstery. 800-340-0240.



i need my space...



all
AGLOW **This camel-back sofa, $8,775, is from the V & A Museum Furniture Collection for John Widdicomb, Inc. (800-954-7776) and is based on a design from the Victoria and Albert Museum. The fabric, in a striking shade of gold, is Chippendale by Scalamandré.**

sit closer


so
SENTIMENTAL
Sometimes we feel nostalgic for Granny's furniture. We'll make do with this skirted Texas wing chair, about $1,580, shown here in a cotton oak-leaf print. Available from Hickory Chair.
is there still


feelin'
GROOVY
This hourglass stool, $2,025, from the V & A Museum Furniture Collection for John Widdicomb, Inc., is based on a design from the museum's drawings archives. The seat is covered in fabric from Old World Weavers.
a generation gap?



let's go out...

feeling
HOT, HOT, HOT

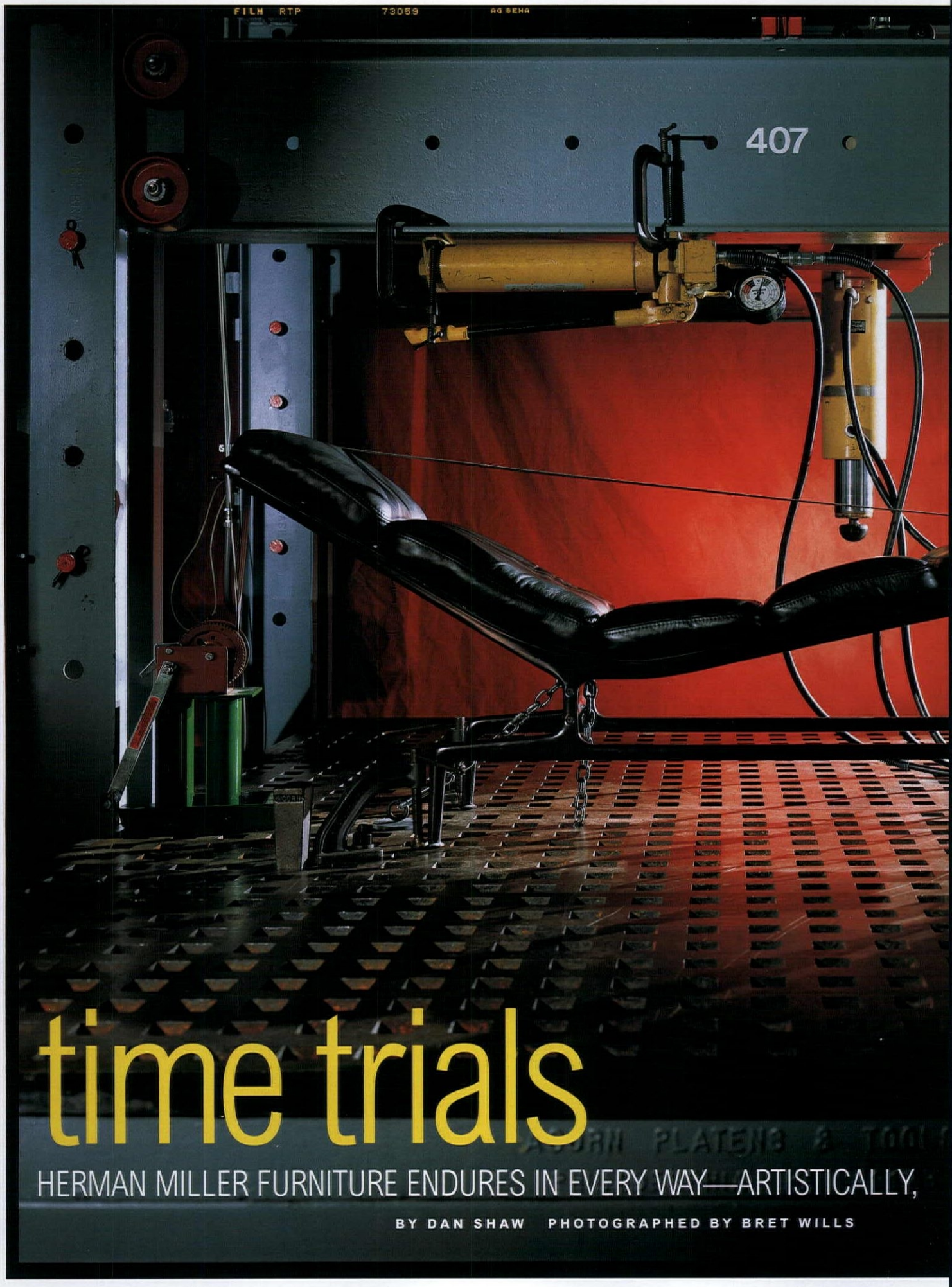
The Zen House pillows by Pacifica Home are in Cambodian silk and come in a range of sizes, from a 16-inch round to a 26-inch square floor cushion. They are $59 to $149 at ABC Carpet & Home, NYC. 212-473-3000.



let's stay home!

warm and COZY

If you prefer to do your lounging at home, here's a chair that's as soft as a well-worn sweater. The Julian Chaise Lounge, in a cotton-flannel cable knit, was designed by Alexander Julian for Universal Furniture Limited. 800-776-7986.



time trials

HERMAN MILLER FURNITURE ENDURES IN EVERY WAY—ARTISTICALLY,

BY DAN SHAW PHOTOGRAPHED BY BRET WILLS



STYLISTICALLY, AND STRUCTURALLY

STYLED BY CHRISTINE MOTTAU

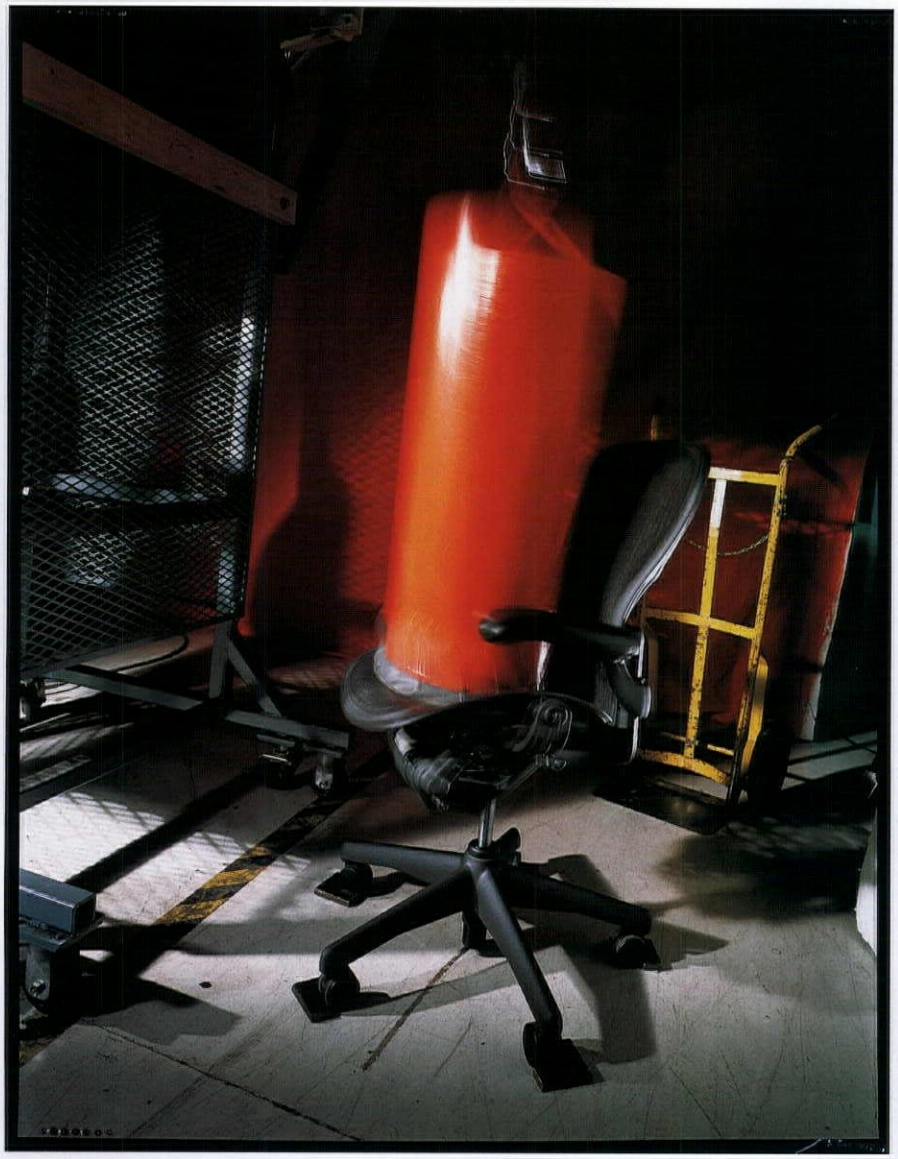
MAKING comfortable furniture can be excruciating.

At Herman Miller Inc., the $1.7 billion publicly traded company, Eames chairs and chaises are revered—and wrecked. Whether reissuing a classic like the colorful plywood storage units that Charles and Ray Eames designed in 1950 (and which Miller stopped making five years later) or introducing a breakthrough product like 1994's ergonomically advanced $1,000 Aeron desk chair with the meshy suspension seat and back, Herman Miller puts every product through a series of torture tests at its Design Yard in Holland, Michigan. A glass table mustn't crack when a steel ball falls on it; the seat on a desk chair must withstand having 125 pounds dropped on it 100,000 times.

"I call that the It's-a-hard-day-and-I'm-going-to-plop-in-my-chair test," says test-lab supervisor Doug Schrotenboer, who pricks, prods, and pushes products to their breaking points. "We test most things to failure. That's how we know to set our warranties appropriately."

The company's credo is implicit: forms must function. Founded in 1905 as the Star Furniture Company, which made bedroom suites in historical styles, the firm was reborn as Herman Miller in 1923. Ten years later, it showed its first collection of contemporary furniture at Chicago's Century of Progress exhibition. But the modern era didn't really begin until 1946, when George Nelson became the director of design. The visionary architect pledged to make good design synonymous with good business. "There is just too much bad design out there that hurts people," he said. "It hurts them physically, or it hurts them emotionally, or it hurts them visually."

PHYSICAL FITNESS Even classic pieces, like the 1968 Eames Chaise ($3,600) that was designed for Hollywood director Billy Wilder (who liked it for quick afternoon naps), are retested for durability.



▲ **the object** The 1994 Aeron Desk Chair ($999), designed by Bill Stumpf and Don Chadwick

the ordeal In the Load Ease Test, 200 pounds are dropped on different sections of the seat 20,000 times

the purpose To simulate different sitting positions

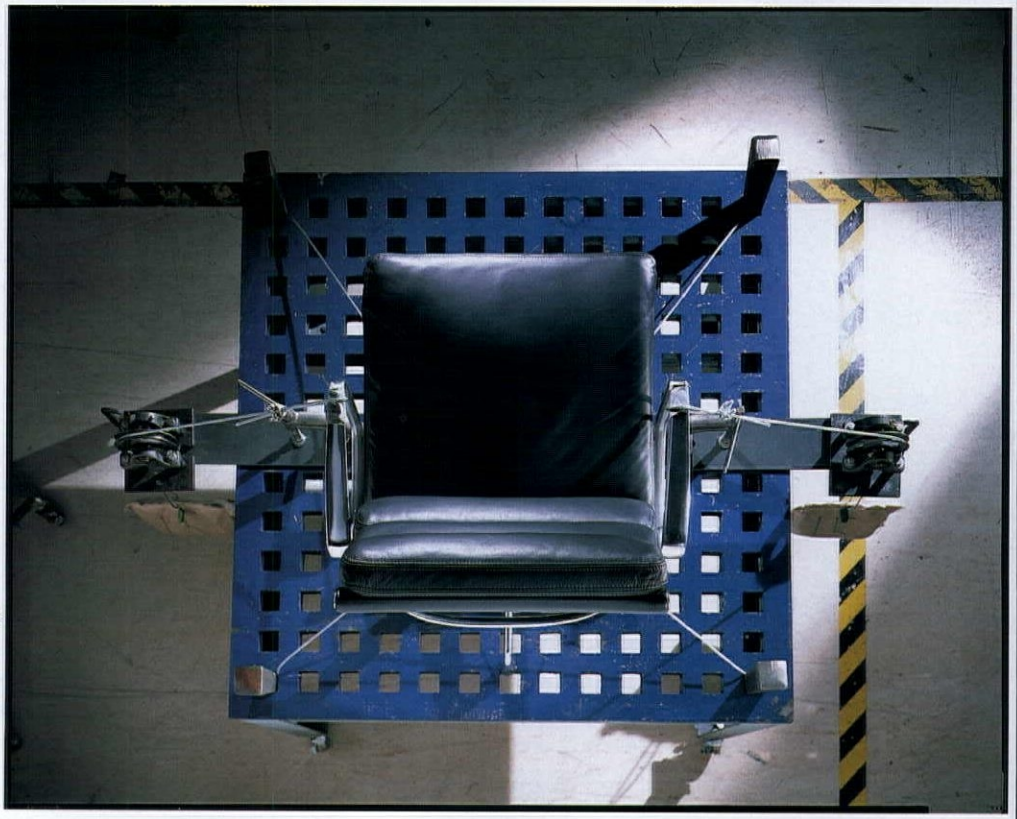
the promise Aeron's Pellicle suspension seat has a five-year warranty

In 1947 Nelson found his soul mates, the Eameses, and recruited them to work for the company. Charles always demanded that design be more than decorative. As he said, "The real questions are: Does it solve a problem? Is it serviceable? How is it going to look in ten years?" In fact, Herman Miller *can* predict how a newly made Eames molded-plywood coffee table will hold up after a decade.

"We prematurely age our products," explains Schrotenboer, who uses both low- and high-tech methods. Coffee, ketchup, mustard, and Ben-Gay are dripped on tables and desks to test their resistance to everyday spills. Furniture is "cooked" for three weeks at 118 degrees Fahrenheit in a Thermotron, a climate-controlled steel chamber that resembles a walk-in freezer. "If a piece has a joint, glue or wood, we check how it reacts to heat and fluctuating humidity."

The fact that Herman Miller furniture is well engineered may explain why so many pieces from the 1940s and 1950s are still around. But just because they don't fall apart doesn't explain why the mania for mid-century modernism has focused on vintage pieces rather than shiny, fresh versions.

The reason for the popularity of vintage Herman Miller furniture is as



▶ **the object** The 1969 Eames Soft Pad Chair ($752 to $2,543)

the ordeal For four days, this chair's arms are pushed 50,000 times by a force of 100 pounds per arm

the purpose To mimic what happens when people push down on the arms as they get up from their chairs

the promise Chair frames are guaranteed for ten years

▶ **the object** The 1981 Burdick Group Dining Table ($6,325) was intended as an executive conference table, but is often found in residential dining rooms

the ordeal A one-pound steel ball is dropped on it from 48 inches

the purpose To test resistance

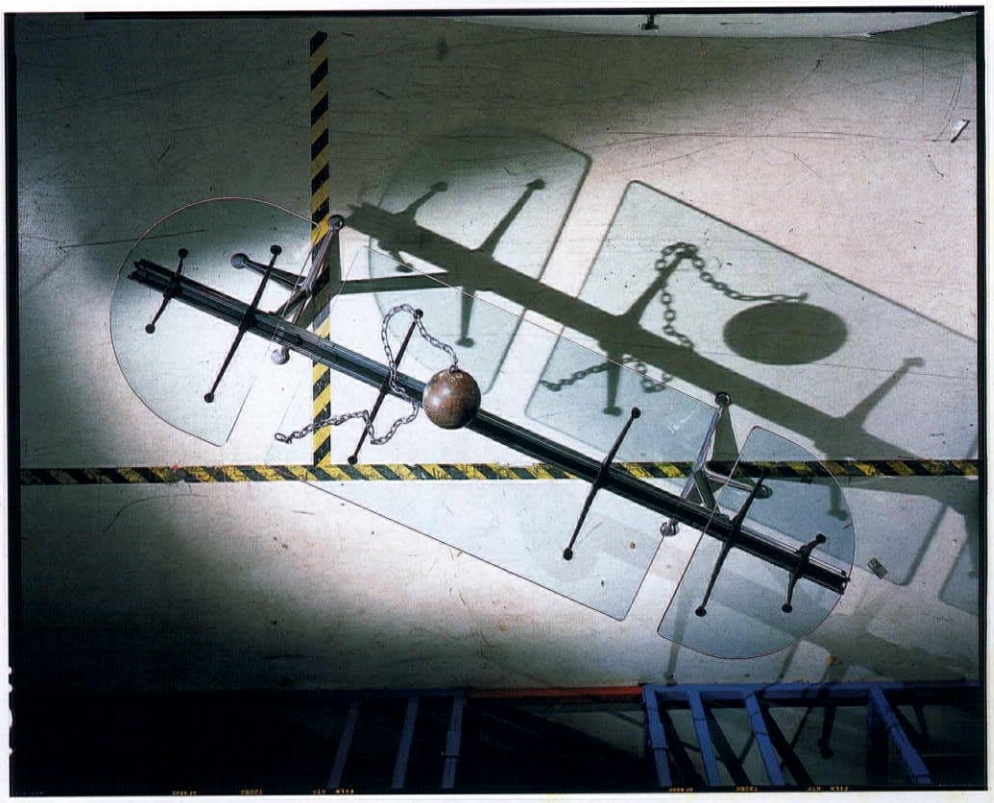
the promise Burdick Group furniture has a ten-year warranty

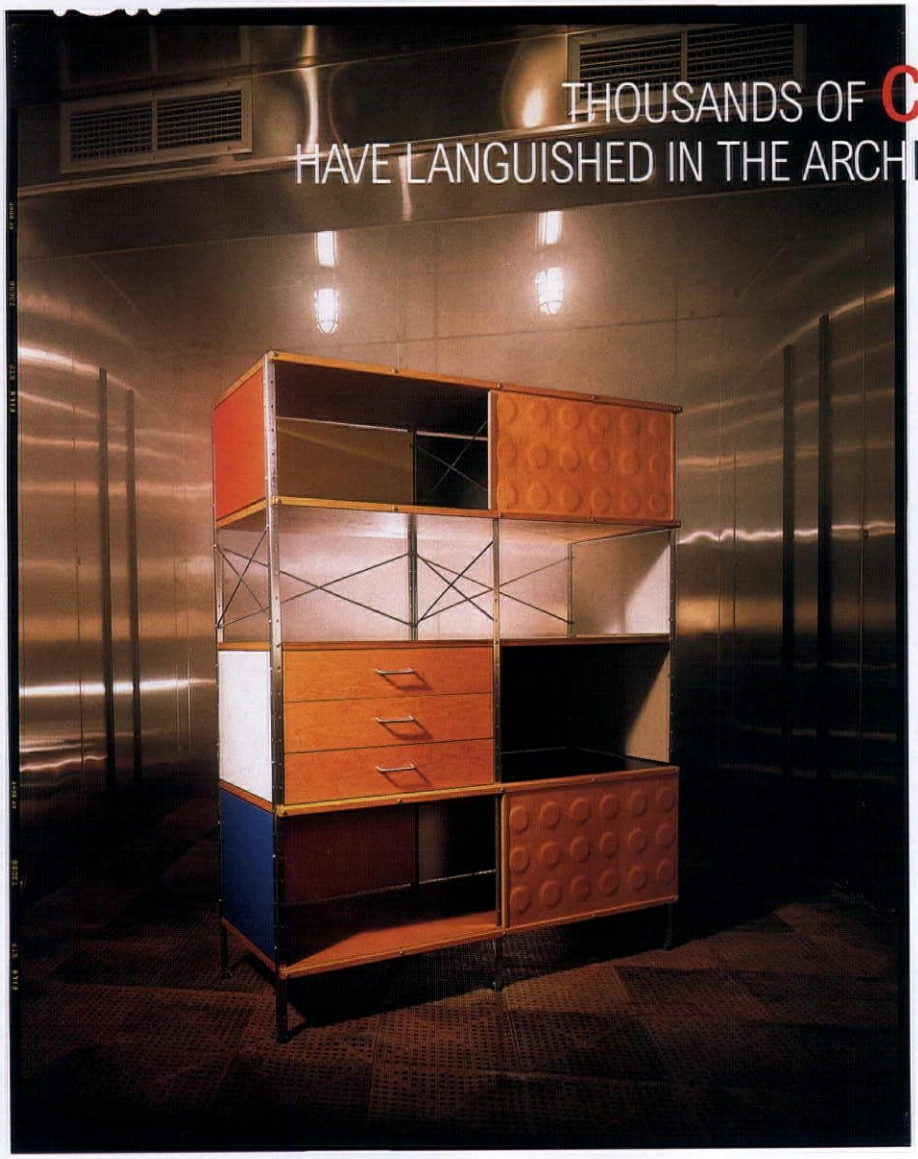
▼ **the object** Modular Eames Storage Units, from 1950, were reintroduced last year (this one is $3,250)

the ordeal Humidity Shock—furniture is cooked at 118°F. and at various levels of humidity for three weeks

the purpose To test for warpage and strength of joints and adhesives

the promise Furniture that literally stands the test of time





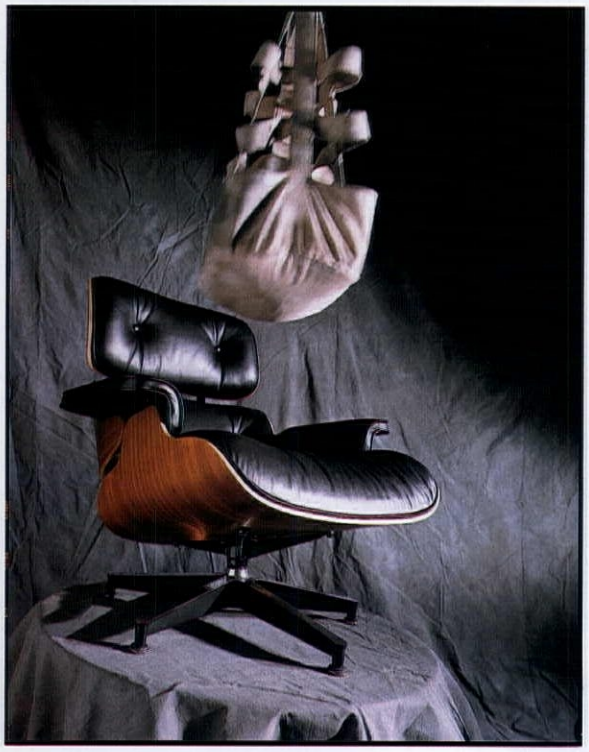
THOUSANDS OF classic designs HAVE LANGUISHED IN THE ARCHIVES FOR DECADES

straightforward as the slats on the famous 1946 Nelson Platform Bench, which Miller stopped making in 1967: For many years, the company simply didn't make any of its most famous designs. From 1957 to 1994, for example, it didn't produce the iconic Eames Molded Plywood Chair, which is the equivalent of Gucci's not making loafers or Lacoste's not selling polo shirts. George Nelson's Marshmallow Sofa, with 18 round cushions on a metal frame, pops up constantly in fashion magazine layouts—and sits in the reception area of the company's Michigan headquarters—but Herman Miller hasn't made one since 1965.

"Right now we're looking into the tooling costs of reissuing that sofa," says Ray Kennedy, general manager of Herman Miller for the Home, the residential division started in 1994.

In the 1960s, Herman Miller turned its back on the consumer market, betting correctly that Robert Propst's Action Office—the first modular office system—could help grow the company, whose sales were then under $25 million. So





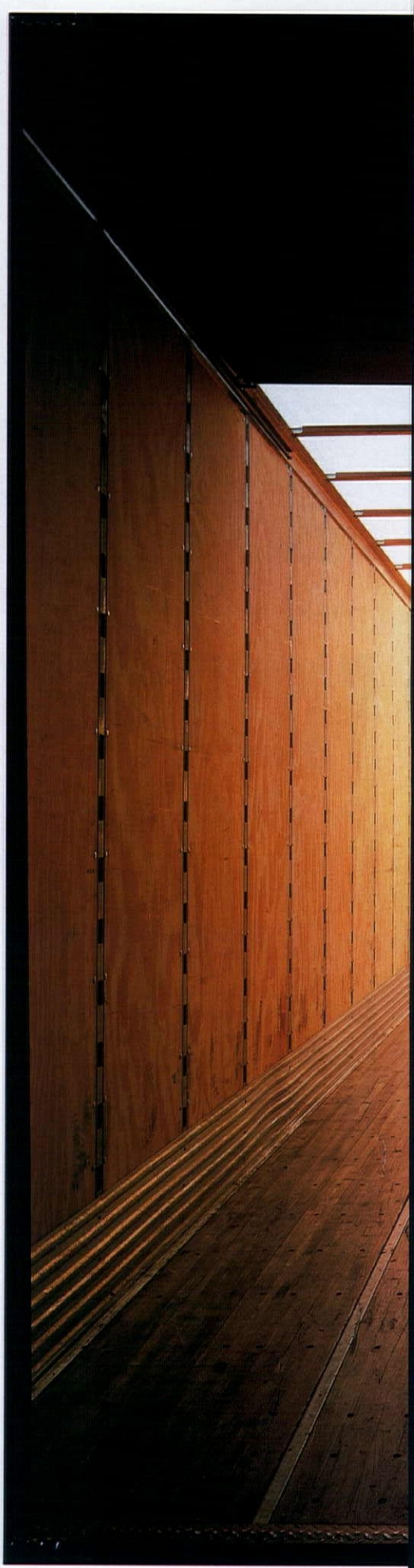
▲ **the object** The Eames Aluminum Group Chair of 1958 (about $1,158) was conceived for a residence designed by Eero Saarinen and Alexander Girard

the ordeal In the ten-week Back Durability Test, chairs are tilted back one million times

the purpose To mimic typical office abuse

the promise A five-year warranty on operating mechanisms

WHAM! BAM! POW! Herman Miller continues to test the 1956 Eames Lounge Chair, left ($3,350 with ottoman, not shown), to make sure quality standards don't decline. **SOME CHAIRS** and tables, right, have been pushed beyond their limits in the test lab.





HERMAN MILLER'S TEST LAB PRICKS, PRODS, AND PUSHES PRODUCTS TO THEIR breaking point

as Herman Miller created office furniture for the computer era, thousands of residential designs languished in the company archives.

Fortunately, some items never went out of production. The Eames leather lounge chair and ottoman—which were initially designed for director Billy Wilder's screening room—have been steady sellers since 1956 (as well as enduring symbols of psychotherapy). "It was being used in a lot of corporate lobbies, which helped keep it in production," says Kennedy.

Today, as the social and aesthetic boundaries between home and office blur, there's a sense of harmonic convergence among Herman Miller's various divisions. As Leslie Piña wrote in her 1998 book, *Classic Herman Miller* (Schiffer Publishing): "Don't people in fact live where they work and also work where they live?" Of course they do, so furniture with crossover appeal is the philosophical foundation of the Herman Miller for the Home division (www.hmstore.com). Its offerings range from Isamu Noguchi's 1948 glass coffee table and Nelson's 1952 Bubble lamps to Alexander Girard's 1960s pillows and Tom Newhouse's 1998 TJ collection of home-office furniture.

Since modern design was never meant to be elitist (it still isn't cheap), Herman Miller has been putting a lot of energy into its SQA division. Conceived as a way to make buying office furniture Simple, Quick and Affordable for small businesses, pieces like the year-old Reaction work chair ($278) are being bought for home offices, too.

Knoll, the other American office-furniture company with a catalogue of modernist masterpieces—by Jens Risom, Harry Bertoia, Eero Saarinen, Warren Platner—has been reintroducing beloved classics and focusing on the residential market through its KnollStudio division. Both companies—and their customers—have come to the same conclusion: old design is as good as new.

the natural

SETTING AN IMAGINATIVE TABLE is second nature for international master floral designer Christian Tortu, whose boutique at Takashimaya is always inspirational. The unexpected mix, from the most down-to-earth (boxes of freshly sprouted grass) to the most refined (jewel-toned handblown goblets), is what most excites him. He adds idiosyncratic touches: lily of the valley bouquets, orchids and ferns in wire lanterns by Jean-Louis Ménard, his own etched tumblers for Baccarat, everyday mineral-water bottles, and his new, sure to be collectible, leaf-shaped ceramic plates. Ain't nature grand?

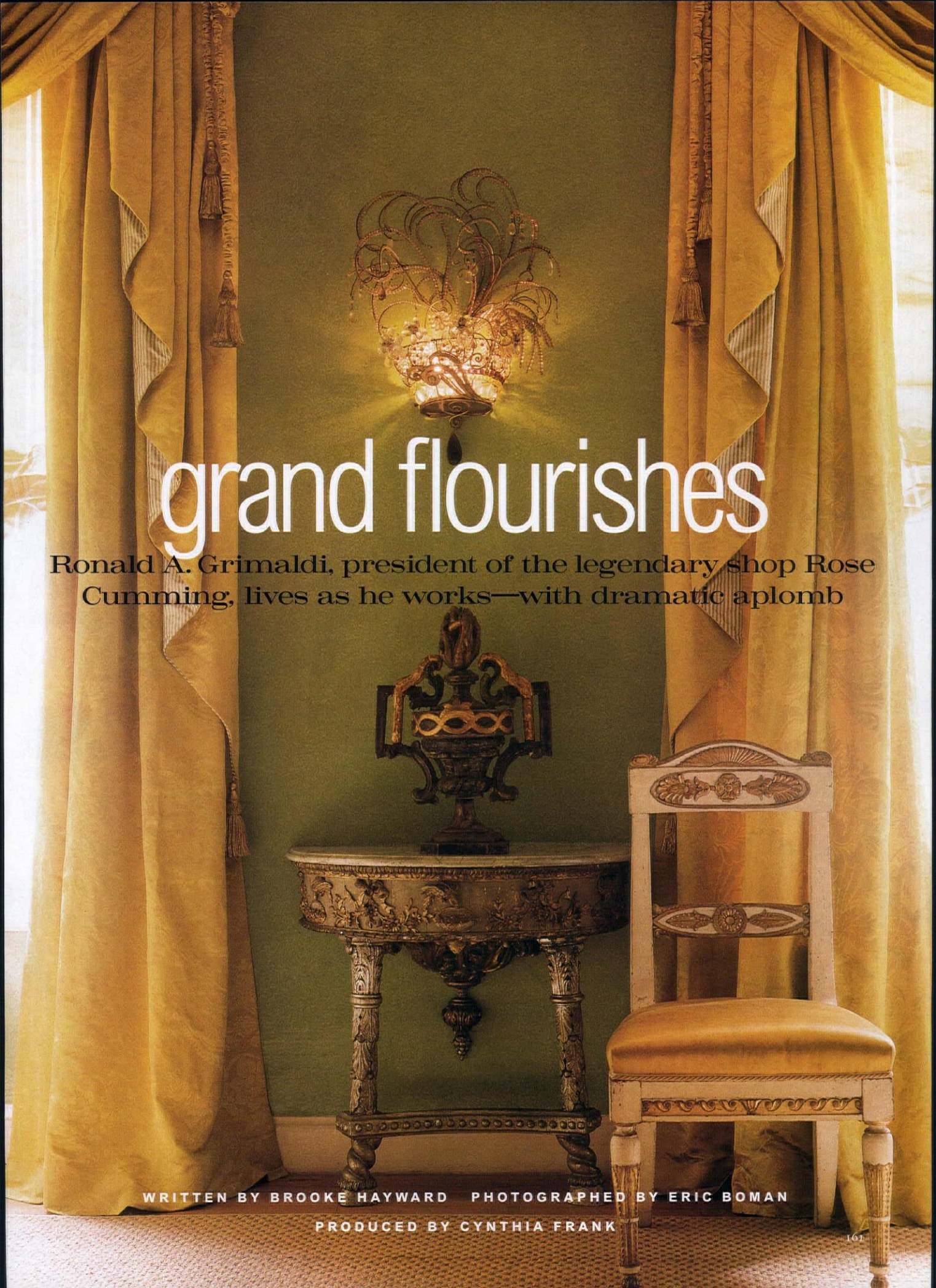


BY SUZANNE SLESIN PHOTOGRAPHED BY GABY ZIMMERMANN


SOURCES, SEE BACK OF BOOK.



A THEATRICAL ENTRANCE, this page, heralds a dramatic apartment. The walls are covered in Band-Box Stripe wallpaper from Rose Cumming, Ltd. that Grimaldi lacquered. The chandelier is turn-of-the-century Italian; the Venetian blackamoor is 18th-century. The floor is 1940s linoleum. **QUIETER BUT NO LESS DRAMATIC**, the living room, opposite page, has silk damask curtains lined with striped silk taffeta, both from Rose Cumming. The console and wood urn are 18th-century Italian. The beaded light fixture is 19th-century Italian.



grand flourishes

Ronald A. Grimaldi, president of the legendary shop Rose Cumming, lives as he works—with dramatic aplomb

WRITTEN BY BROOKE HAYWARD PHOTOGRAPHED BY ERIC BOMAN

PRODUCED BY CYNTHIA FRANK


"It was a very polite apartment. I didn't want
to make it garish . . . but it needed a little punch"
—RONALD GRIMALDI



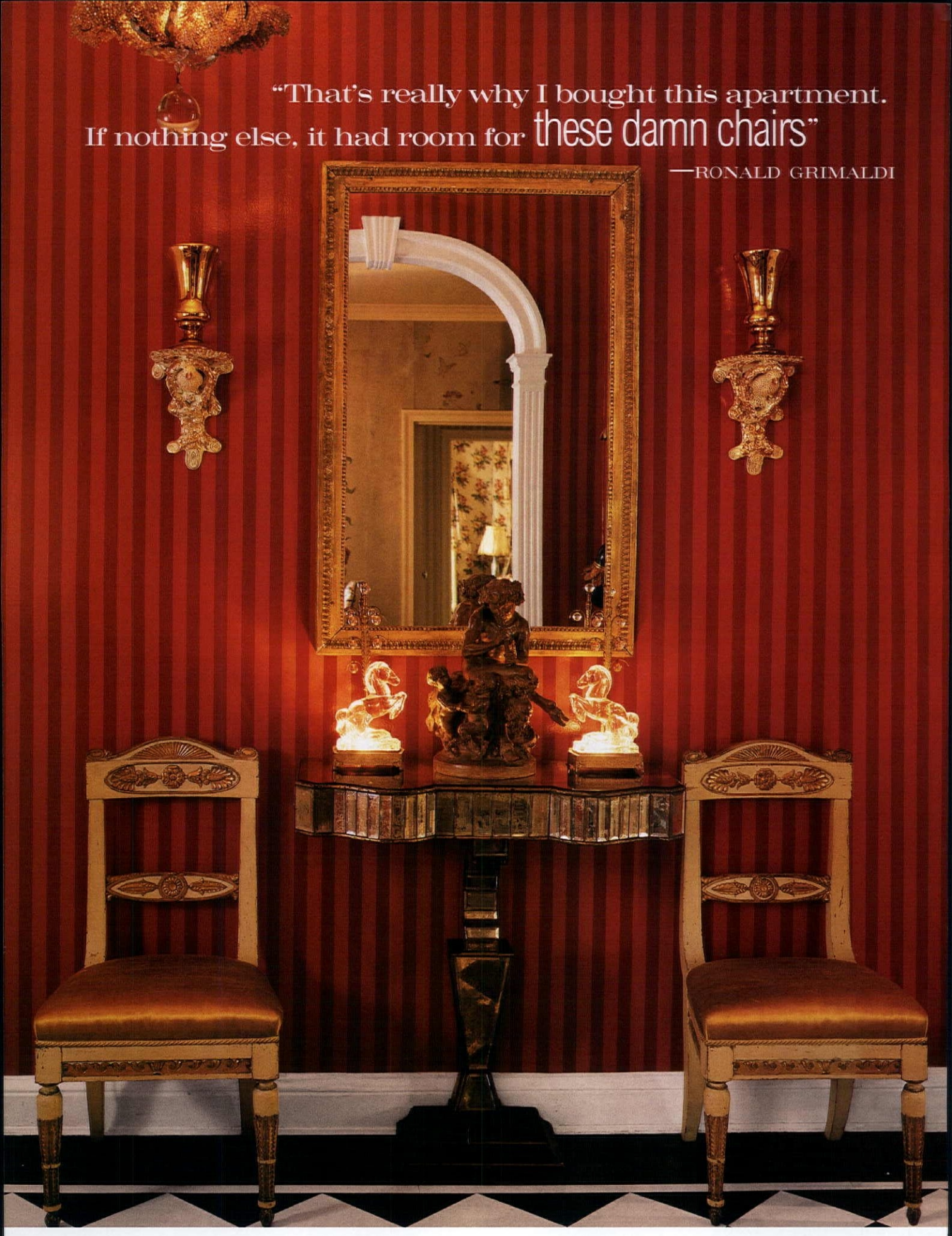
THE MINUTE I SAW this apartment, I decided to do color," says Ronald A. Grimaldi of his digs near the East River, on Fifty-seventh Street in Manhattan. Let it be stated at the outset that Grimaldi can't be accused of having a timorous eye when it comes to color. And in his time he's surely seen more than his fair share of it: For the last 27 years he has been at the helm of Rose Cumming, an elegant shop specializing in antiques, fabrics, and decorating. Grimaldi arrived shortly after the demise of its legendary proprietress, Rose, to help her gifted sister Eileen run the business. Eileen died in 1982, and Grimaldi has been president ever since.

"It was a very polite apartment," continues Grimaldi. "I didn't want to make it garish, but it needed something. It needed a little punch. I decided to go with brilliant Granny Smith apple-green walls and brilliant gold curtains."

Color is also the ticket to the red-striped entrance hall; not just *any* old red, but the high-gloss, fingernail-polish red that was all the rage in the forties.

"Certain things stay in your mind," Grimaldi explains with a faraway look in his eyes. "During the Second World War, when I was two or three, one of my Christmas gifts was a red patent-leather boot, supposedly from Santa Claus, of course. It came from Henri Bendel and was stuffed with candy and chocolates. The top of the boot was black patent leather, and it was trimmed with real ermine tails. This boot was relegated to the attic for years and years. I think about it all the time. The minute I saw the color of this wallpaper, I recognized the color of my old boot. Only it needed some shine. So I lacquered the wallpaper to get the gloss. Now it's patent, and it's my

THE LIVING ROOM'S apple-green walls are as lush as the Rose Cumming fabrics on the tufted settee and chairs. The juggler table is 18th-century Neapolitan. The tufted chairs are from Zajac & Callahan, Inc. An antique Chinese red lacquered and mirrored screen, circa 1840, stands behind a Regency Chinese export settee.


"That's really why I bought this apartment.
If nothing else, it had room for these damn chairs"
—RONALD GRIMALDI



MIRRORS CAPTURE SEVERAL vignettes of the apartment at a glance. In the entrance, opposite page, a Louis XVI gilt-wood baguette mirror reveals the rooms beyond. IN THE DINING ROOM, above, a mirror from Zajac & Callahan frames a 19th-century Russian chandelier from Nesle, NYC. The 18th-century Portuguese chairs, covered with silk taffeta painted to resemble tiger skin, once belonged to Gloria Vanderbilt. The Portuguese-style sideboard is from John Rosselli, Ltd., NYC.

boot all right, minus the ermine tails."

Grimaldi, who loves to entertain, sets great store by his dining room, and well he might. It is a spacious room with old-fashioned dimensions and stunning silver walls, which are chinoiserie on canvas, executed in the mid-1920s by a Russian émigré artist named Avinoff for an octagonal sitting room of Rose Cumming's. And if this background is not excitement enough for the eye, it can refocus on the 12 magnificent eighteenth-century Portuguese dining chairs that Grimaldi found for Gloria Vanderbilt 15-odd years ago. When Vanderbilt sold her apartment, she offered to sell them to Grimaldi, who was thrilled.

"I had always coveted them. So I said yes in a minute. That's why I bought this apartment. I saw the dining room and said I would buy the apartment. If nothing else, it had room for these damn chairs."

Grimaldi's sense of the theatrical, the downright operatic, is evident everywhere. No doubt his background is partly responsible; his family hails from Naples. Grimaldi himself was raised in Mount Vernon, New York, in a household where Italian customs were observed and Italian was spoken. Summers were spent on Long Island, and winters in Florida were part of the routine. The seasonal refurbishing of the house was also part of the routine. "I always looked forward to the change of decor with the change of the seasons," Grimaldi says. "In my room, around October the red curtains and bedspread would appear. And my red plaid pajamas. And I would feel very, very warm. In the summer I had blue cotton."

ALTHOUGH GRIMALDI had no formal training as a designer ("When I was a kid, in the fifties, no one thought about decorating as a career. We took Latin and that was that"), he was allowed to decorate his bathroom when he was 15.

"I didn't want the typical bathroom paper. I found a shiny black vinyl wallpaper with gold fireworks exploding all over it. I put it on the walls and ceiling. There was a lot of red in it—it sounds

The private rooms contain no fewer splendors than the public ones. IN THE MASTER BEDROOM, opposite page, the sleigh bed designed by Grimaldi is upholstered in a gold silk damask from Rose Cumming. The walls are covered in Directoire Star, also from Rose Cumming. A Louis XVI barometer hangs above the bed. A GUEST BEDROOM, below, blooms with Sussex, a glazed chintz from Rose Cumming.

bordello-ish, but it was actually quite wonderful. For the shower curtain I got black gabardine, and I left the floor white. Very dramatic. That was my first job." And when he claims that his taste has remained essentially the same ever since, there seems no reason whatsoever to argue.

As for the future, one of Grimaldi's most extravagant designs presupposes the accuracy of Nostradamus's prophecy that the day of judgment will occur at the close of this millennium. To that end, he plans to locate a paradisiacal island, and in the seventh month of 1999, occupy its most fabulous villa along with a group of his closest friends, there to raise a final glass to life and Armageddon.

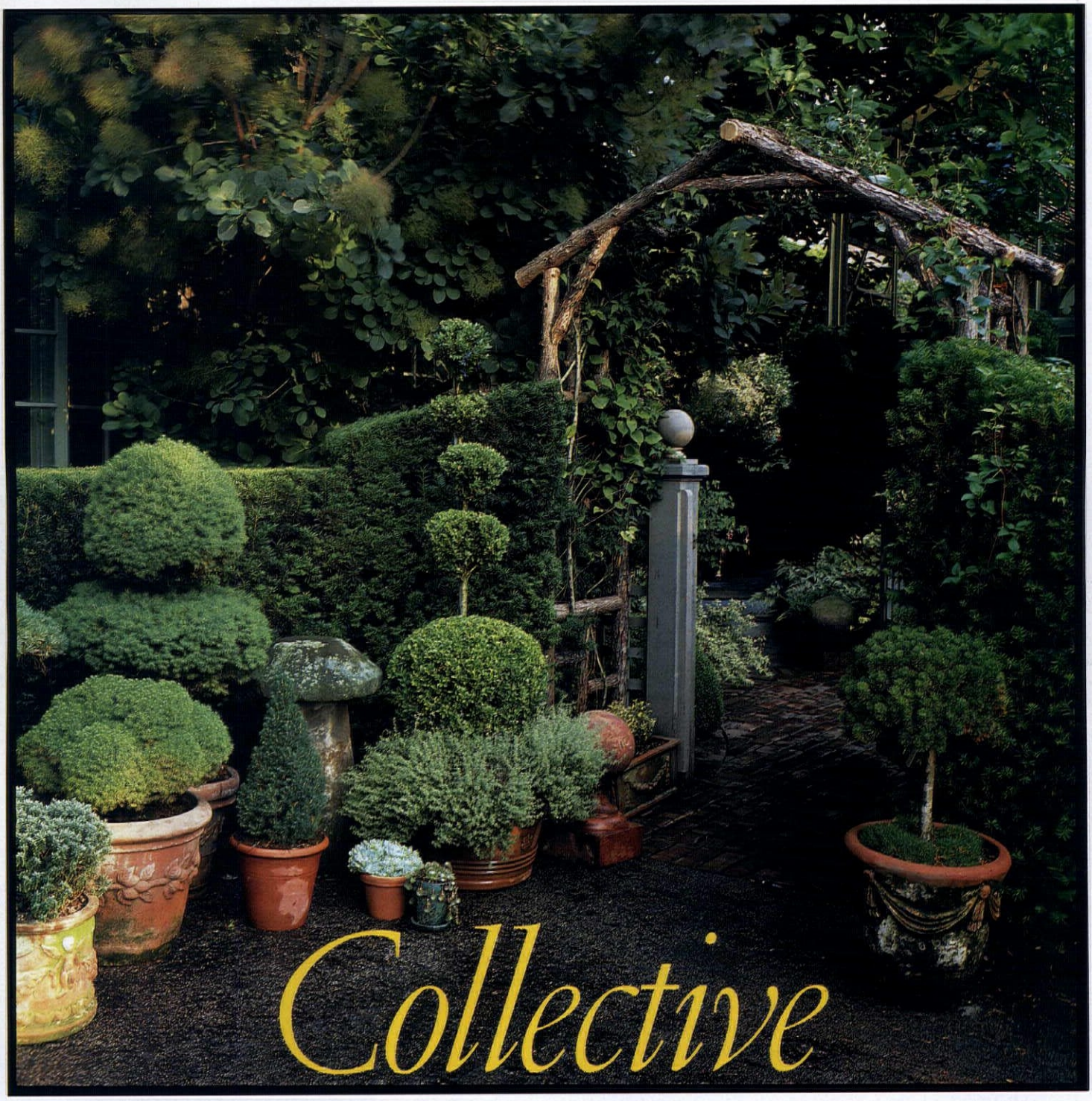
BROOKE HAYWARD *is the author of the autobiography* Haywire.







AN ANTIQUE STONE URN, this page, planted with sculptural plants like *Echeveria glauca* and *Helichrysum italicum* sits in a leafy corner of the garden. **A MORE PROMINENT DISPLAY** of terra-cotta pots planted with dwarf conifers, opposite page, extends the garden into the driveway by greeting visitors at the back gate.



Collective Wisdom

The combined forces of James Grigsby and Craig Bergmann bring a new style of gardening to the Middle West

BY STEPHEN ORR PHOTOGRAPHED BY LANGDON CLAY



ANYONE who still thinks that midwestern gardening has more to do with agriculture than horticulture should take a look at the plants and garden ornaments in the Wilmette, Illinois, garden of James Grigsby and Craig Bergmann. Missionaries of a sophisticated landscape style, the pair went into business 17 years ago precisely because they wanted to change people's thinking about what midwestern gardening is and can be.

Their backyard adventure began in 1986, when they redesigned the ordinary suburban yard surrounding their turn-of-the-century farmhouse. They had increased the external charm of the house by adding shingled siding and railings made of rustic logs, giving the place the feel of a rural cottage. Their garden plan was equally simple, deliberately so, since the plot is small and the collection of plants quite diverse: the beds were designed in loose curves and the paths made with bluestone and granite pavers. In this setting, Grigsby's interest in antiques and folk art married nicely with Bergmann's love of plants. The challenge was to create an American garden with English influences, one that was hardy enough to thrive in the formidable Chicago climate.

The garden has become a laboratory for their business, which consists of a garden-design firm and a nursery/garden center influenced by the Grigsby-Bergmann backyard. Bergmann, a landscape architect, provides the plant info and all the Latin. ("Oh, you'll have to ask Craig the name of that one," Grigsby says with a wave of his hand.) Their interest in expanding the range of plant material arose out of frustration with the limited choices available from local sources. The two began increasing their backyard stock by consulting both specialty mail-order sources and friends who were plant collectors.

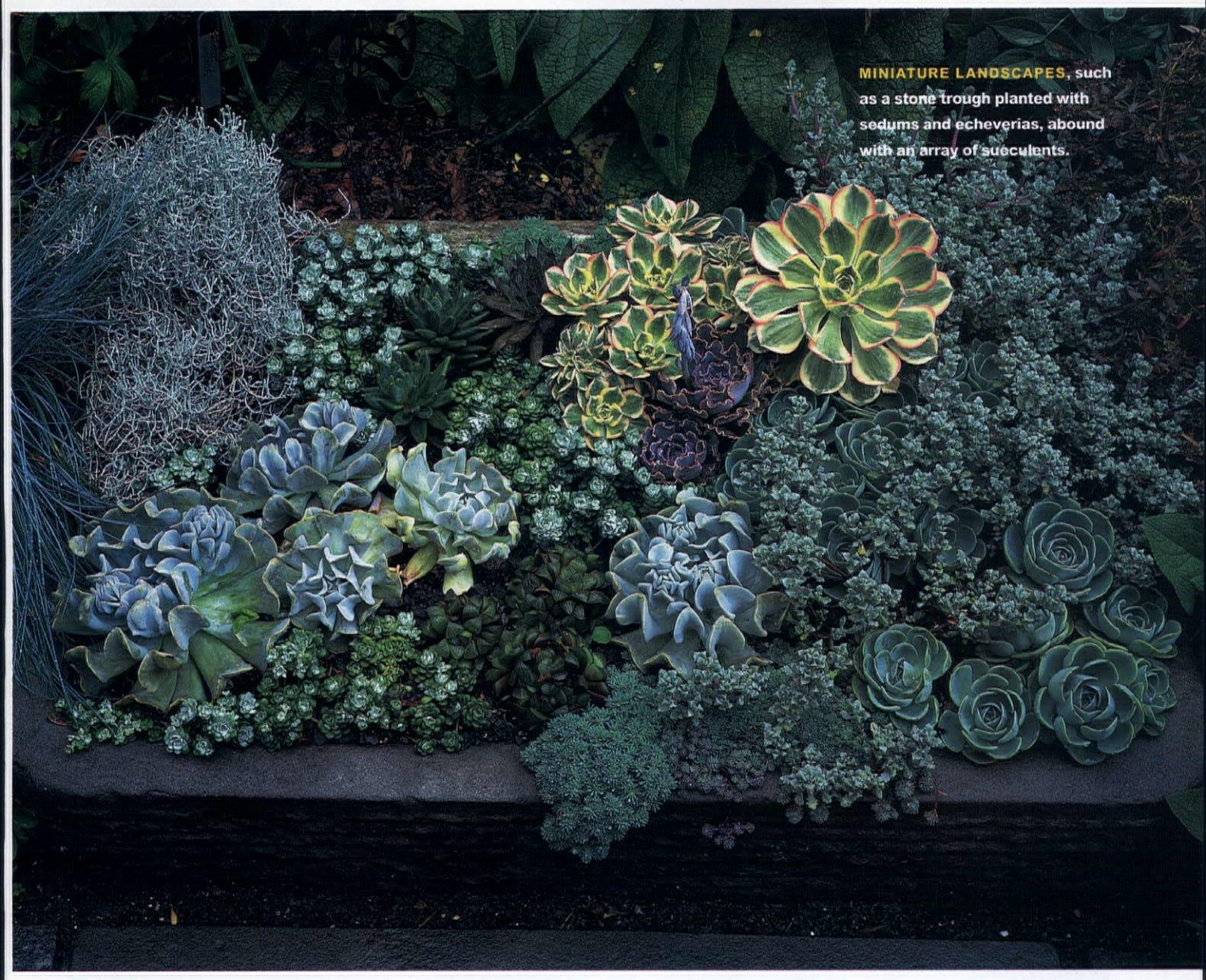
In their garden, the collection focuses on the antique: rare varieties of violas, *magellanica*-type fuchsias, and that other Victorian favorite, the fancy-leaved begonia. But both men feel strongly that a garden must be more than just a collection of plants. Order must be imposed through groupings of color and texture to avoid the specimen syndrome, for which most plant collectors' gardens



BLUESTONE PATHS, this page, wend their way through mixed plantings of *Verbascum chaixii* and *Lysimachia ephemerum* to the main border, which relies on dark foliage and texture for midsummer interest. **THE ENTRANCE** to the Lord and Burnham conservatory, opposite page, is surrounded by a collection of potted *magellenica* fuchsias and a border of roses and variegated perennials.



IN THE FRONT GARDEN an old urn is planted with *Brachyscome* and *Salvia* 'Brenthurst.' The 'Pink Perpétue' and 'New Dawn' roses surrounded by larkspur and balloonflower literally stop traffic when in full bloom.



MINIATURE LANDSCAPES, such as a stone trough planted with sedums and echeverias, abound with an array of succulents.

are infamous. And since the garden receives only midday sun, bloom is not altogether a priority. Interest throughout the year is provided instead by texture and variegation.

THE GARDEN is also a showcase for the pair's collection of garden objects, which Grigsby edits frequently. "Using ornament is hard here in the Midwest," Grigsby says. "We have a much younger tradition than in the Northeast and South, and the ornament must match the house." Given their desire to keep the feeling local, Grigsby and Bergmann try to restrict their antiques to those with an American provenance. Indeed, many of the rustic planters were made from stone quarried in the Midwest. All the objects are meant to augment the garden, continuing its themes without overpowering with too many accents.

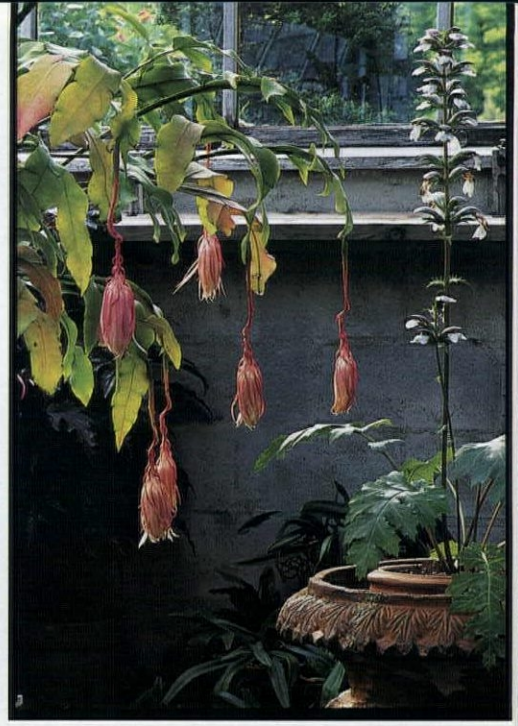
As their business expanded, the pair required more growing space for their nursery, so they bought 20 acres in Winthrop Harbor, located about halfway between Chicago and Milwaukee. All of the more than 1,200 perennials they sell are grown there, and all these plants undergo a two-year hardiness trial to see which of them will survive the intense zone 5 weather. Many of the plants have also had a trial run or a permanent place in their own garden. Although they don't use many annuals in their garden, the nursery carries more than 700 annual or tender varieties that they deploy in pots and planters for their clients.

Their garden taught Grigsby and Bergmann that they needed to spend almost as much of their energy educating their clients about the experimentation necessary to gardening under the region's harsh conditions as they do producing plants and designing and maintaining gardens. Grigsby's background as an art educator informs this endeavor through a popular roster of seminars, workshops, and demonstration gardens at the nursery. "Many of our customers are well-educated gardeners," says Grigsby. "We are merely adding to the knowledge they already have."

To anyone else, all these diverse activities might seem exhausting; but to Grigsby and Bergmann, each branch of their endeavor—meticulous plant experimentation, careful consumer education, the selection and placement of garden ornaments—is necessary to the others. "We're detail people," Bergmann says. "We love what we do."

world of exteriors

USING ANTIQUES in the garden is more a matter of style than science for James Grigsby and Craig Bergmann. They choose objects that complement the architecture of the house, but they also like their arrangements to be fluid. A few pieces have fixed spots, but most are moved around. "We believe that the thoughtful placement of an object can transform the garden experience," Grigsby explains. —SABINE ROTHMAN



< spotting treasures
Flea markets, house sales, and auctions are valuable sources for the intrepid pair, who have been known to drop a note in a roadside mailbox when they spy a great find. They tend to avoid excessive ornamentation, preferring pieces with clean lines, such as the early-20th-century horseshoe chairs that flank a table made from an iron street grate. The 19th-century pressed botanicals are from Antiques on Old Plank Road, Westmont, IL.



v succumbing to rustic charms
Hand-carved limestone pieces suit the garden's controlled informality. Grigsby believes good ornament is not restricted to particular periods or provenances: The chair and tree-stump planter are from the 19th century, but the birdbath is contemporary.







∧ turn it inside out

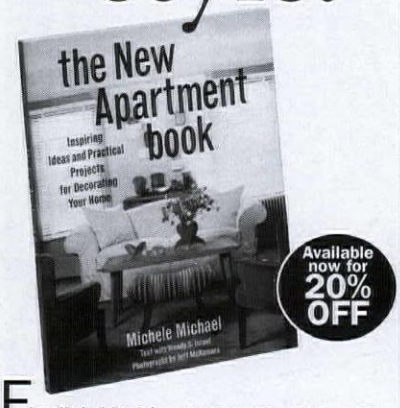
The Lord and Burnham conservatory is furnished as carefully as any living room. The late-19th-century cast-iron settees, chairs, and table are from Kramer Brothers, an old Ohio furniture company. A night-blooming cereus, opposite page top, contrasts with a sculptural *Acanthus mollis* planted in a terra-cotta pot placed inside a 19th-century French terra-cotta urn. Grigsby and Bergmann don't plant directly in the large urn, so they can change its contents easily and avoid damaging it.

> show them what you've got

Carefully placed containers can extend the garden to terraces and walkways. The early-20th-century French concrete bench, surrounded by begonias selected for their variegated foliage, echoes the mood of the porch and an arbor made of hand-hewn cedar.



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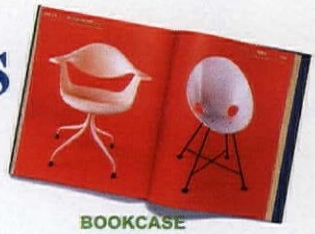
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Top row, from left: Decora wall switch, Leviton, Little Neck, NY. 718-229-4040. **Handflatterer handle** by Lever & Rose, available at The Ironmonger, Chicago, IL. 312-527-4800. **Middle row, from left: Ergo Hand Mixer,** $24.99, Black & Decker. 800-231-9786. **Good Grips Bar brush,** $9 (bottom) and **Heavy Duty Scrub brush,** $6 (top), Oxo. 800-545-4411. **Felco No. 7 pruners,** $58, Smith & Hawken. 800-776-3336. www.Smith-Hawken.com. **Bottom row, from left: Softouch blunt-tip scissors,** Fiskars, Wausau, WI. 715-842-2091. **Milano Series Moda 1 calculator,** $31, Crate & Barrel. 888-464-5266. **Finesse faucet and wrist control lever handles,** $226, Kohler Co. 800-4-KOHLER.
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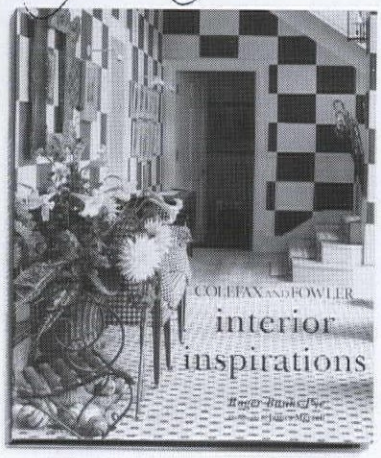
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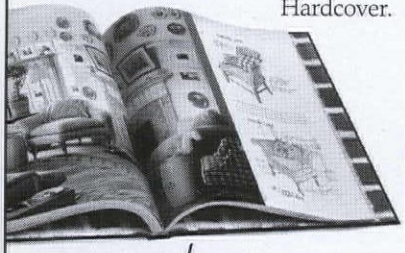
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REDISCOVERIES

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International Asian Art Fair, Seventh Regiment Armory, Park Avenue at 67th Street, NYC. 212-642-8572.

SKETCHES

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Anya Larkin Ltd., through Pranich & Associates, NYC. 212-980-6179. Available through architects and designers. **Makeup** by Nancy Schall for Makeup Forever, available at Saks Fifth Avenue.

UNCORKED

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Zachy's Wine & Liquor, 16 East Parkway, Scarsdale, NY. 914-723-0241. Heights Chateau Wines & Spirits, 131 Atlantic Avenue, Brooklyn, NY. 718-330-0963. Wally's, 2107 Westwood Boulevard, Los Angeles, CA. 888-9WALLYS. Sam's Wines & Spirits, 1720 North Marcey Street, Chicago, IL. 800-777-9137.

RESPECT YOUR ELDERS

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Interior design, Drake Design Associates, Inc., 140 East 56th Street, NYC. 212-754-3099.

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Palma Damask, Claremont Furnish Fabrics Co., Ltd., NYC. 212-486-1252. Available through architects and designers. Philip Hewat-Jaboor Fine Art, Ltd., 30 Ennismore Gardens, London, England SW7 1AD. 44-171-823-8387. **Chandelier and micro-mosaic-topped table,** Philip Hewat-Jaboor Fine Art, Ltd.

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Grigan Brocaded Lampas, Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Clarence House, NYC. 212-752-2890. Available through architects and designers. Charles J. Winston & Co., Inc., NYC. 212-753-3612. Available through architects and designers.

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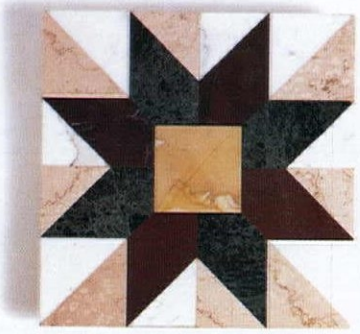
John Boone, Inc., NYC. 212-758-0012. Available through architects and designers. Stark Carpet Corp., NYC. 212-752-9000. Available through architects and designers. **Double breakfront, busts, chandelier, and tables,** Philip Hewat-Jaboor Fine Art, Ltd. **Candlesticks,** Treasures & Trifles, 409 Bleecker Street, NYC. 212-243-2723. **Custom lampshades,** Abat-Jour Custom Lampshade Corp., NYC. 212-753-5455. Available through architects and designers.

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Scalamandré, NYC. 212-980-3888. Available through architects and designers. Vitruvius, Ltd., 20 Ransomes Dock, 35 Park Gate Road, London, England SW11 4NP. 44-171-223-8209. **Chairs, table, chandeliers, and art,** Philip Hewat-Jaboor Fine Art, Ltd.

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Custom bed linens, E. Braun & Co., 717 Madison Avenue, NYC. 800-372-7286. Marvin Alexander, Inc., NYC. 212-838-2320. Available through architects and designers. Grey Watkins, Ltd., NYC. 212-755-6700. Available through architects and designers. **Desk, chair, chaise, tables, and rug,** Philip Hewat-Jaboor Fine Art, Ltd. **Flowers,** Zezé Flowers, 398 East 52nd Street, NYC. 212-753-7767.



TRADE SECRETS
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TRADE SECRETS

Pages 118-119

Drake Design Associates, Inc., 140 East 56th Street, NYC. 212-754-3099. Philip Hewat-Jaboor Fine Art, Ltd., 30 Ennismore Gardens, London, England SW7 1AD. 44-171-823-8387. Brunschwig & Fils, NYC. 212-838-7878. Available through architects and designers. Clarence House, NYC. 212-752-2890. Available through architects and designers. Cowtan & Tout, NYC. 212-753-4488. Available through architects and designers. **Tables and sconce,** Philip Hewat-Jaboor Fine Art, Ltd. Vitruvius, Ltd., 20 Ransomes Dock, 35 Park Gate Road, London, England SW11 4NP. 44-171-223-8209. Grey Watkins, Ltd., NYC. 212-755-6700. Available through architects and designers.

WINTER PALACE

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Mark Demsky Architects, Ltd., Chicago, IL. 312-563-1998. Niedermaier, Inc., Chicago, IL. 773-528-8123 ext. 208.

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Bengaline cotton, Henry Calvin, NYC. 212-935-3713. Available through architects and designers. Manuel Canovas, NYC. 212-752-9588. Available through architects and designers. **Wall-mounted Bee shelf,** Niedermaier, Inc.

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Bergdorf Goodman. 800-218-4918.

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deGiulio Kitchen Design, 1121 Central Avenue, Wilmette, IL. 847-256-8833. Siematic. 800-765-5266. BarWils, London, England. 44-181-888-3461.

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Joseph Noble, NYC. 212-308-1179. Available through architects and designers. Kirk Brummel, NYC. 212-477-8590. Available through architects and designers. Kroin. 800-OK-KROIN. Cherry Creek/Vitraform, Denver, CO. 303-295-1010.

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All crystal, William Yeoward Crystal. 800-818-8484.

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Tea & Sympathy, 108-110 Greenwich Avenue, NYC. 212-807-8329.

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Niall Smith Antiques, 344 Bleecker Street, NYC. 212-255-0660. Earl McGrath Gallery, 20 West 57th Street, NYC. 212-956-3366. **Pillows on sofa,** Sarajo, 98 Prince Street, NYC. 212-966-6165. **Grooming** by Kelly Spittle.

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Interior Designers, Naoko Kondo & Ivan Chatman, Saladino Group, Inc., 200

Lexington Avenue, NYC. 212-684-6805.
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Landau sofa, Villa chair, Tulip chair, and Millbrook love seat, Saladino Furniture, Inc., NYC. 212-684-3720. Available through architects and designers. Henry Calvin, NYC. 212-935-3713. Available through architects and designers. Fortuny, NYC. 212-753-7153. Available through architects and designers.
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Hinson & Co., NYC. 212-475-4100. Available through architects and designers. Pongees, London, England. 44-171-739-9130. Available through architects and designers. Stark Carpet Corp., NYC. 212-752-9000. Available through architects and designers. **Console table with travertine top,** Saladino Furniture Inc.
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Sunbrella, through Glen Raven Mills Inc., Glen Raven, NC. 336-227-6211. Available through architects and designers. Anthony Lawrence-Belfair, NYC. 212-206-8820. Available through architects and designers. **Washed silk velvet,** Shamash & Sons, NYC. 212-840-3111. Available through architects and designers.



DOMESTIC BLISS
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MOOD SWINGS
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Scholar rock, Kaikodo, NYC. 212-223-0121.
Page 151
Pajamas and slippers, J. Crew. 800-562-0258.

TIME TRIALS
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All furniture, Herman Miller for the Home. 800-646-4400. www.hermanmiller.com.
Painted backdrops by Joe Ginsberg, NYC. 212-465-1077.

THE NATURAL
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Christian Tortu dinner plate, $80, **Christian Tortu leaf plates,** $18 to $85, **Christian Tortu rice bowl,** $50, **Venetian wineglass,** $195, **Christian Tortu Baccarat tumbler,** $210, **Christiane Perrochon teacup,** $65, **champagne glass (as vase),** $35, **glass vase (as wine cooler),** $195, **black bamboo five-piece place setting,** $155, **chopsticks,** $45, **acid-green napkin,** $20, **vintage table,** $4,950, **set of five vintage chairs,** $3,500, all available at Takashimaya, 693 Fifth Avenue, NYC. 212-350-0100.

GRAND FLOURISHES
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Rose Cumming, Ltd., NYC. 212-758-0844. Available through architects and designers.
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Satin Strié on settee, Alcazar silk on tufted chairs, Cumming Rose fabric on fauteuils, Dorthea slipper chair covered in **Lucca silk damask,** all from Rose Cumming Ltd.
Pages 164-165
Nesle, Inc., 151 East 57th Street, NYC. 212-755-0515. John Rosselli, Ltd., 255 East 72nd Street, NYC. 212-737-2252.
Pages 166-167
Gothic style mirror, John Rosselli Ltd. Carpet, Victor Henschel Floors, NYC. 212-688-1732.

COLLECTIVE WISDOM
Pages 168-175
Craig Bergmann's Country Garden, Perennial Farm & Garden Center, 700 Kenosha Road, Winthrop Harbor, IL. 847-746-0311.

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Page 104, *House & Garden,* August 1938, courtesy of CNP Archives.

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—PRODUCED BY KATHRYN TOWNSEND

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> The Sinks of Choice

> Moving with Style

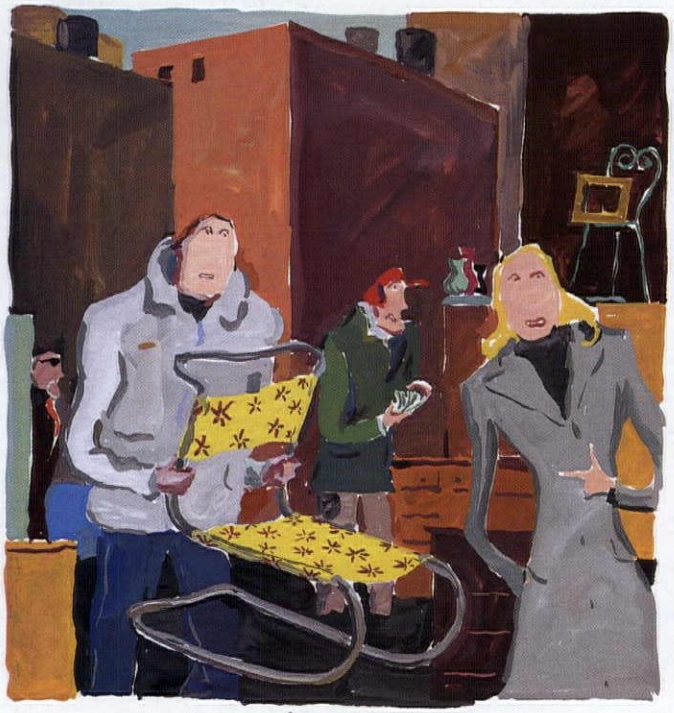
> A Spring Fling with Sauvignon Blanc

On Sale April 13th

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mad about collecting by jean-philippe delhomme



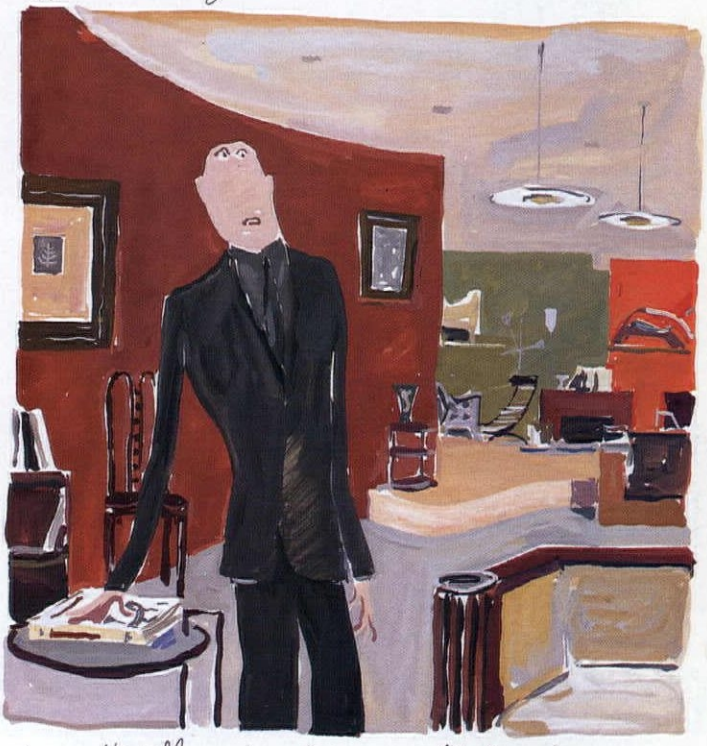
Only true collectors like us could spot an original Mies Van der Rohe underneath this hideous fabric disguise!



We were so thrilled when we bought this vintage Giancarlo Piretti chair. But then a friend of ours found 750 of them when he was renovating an office building in Minneapolis.

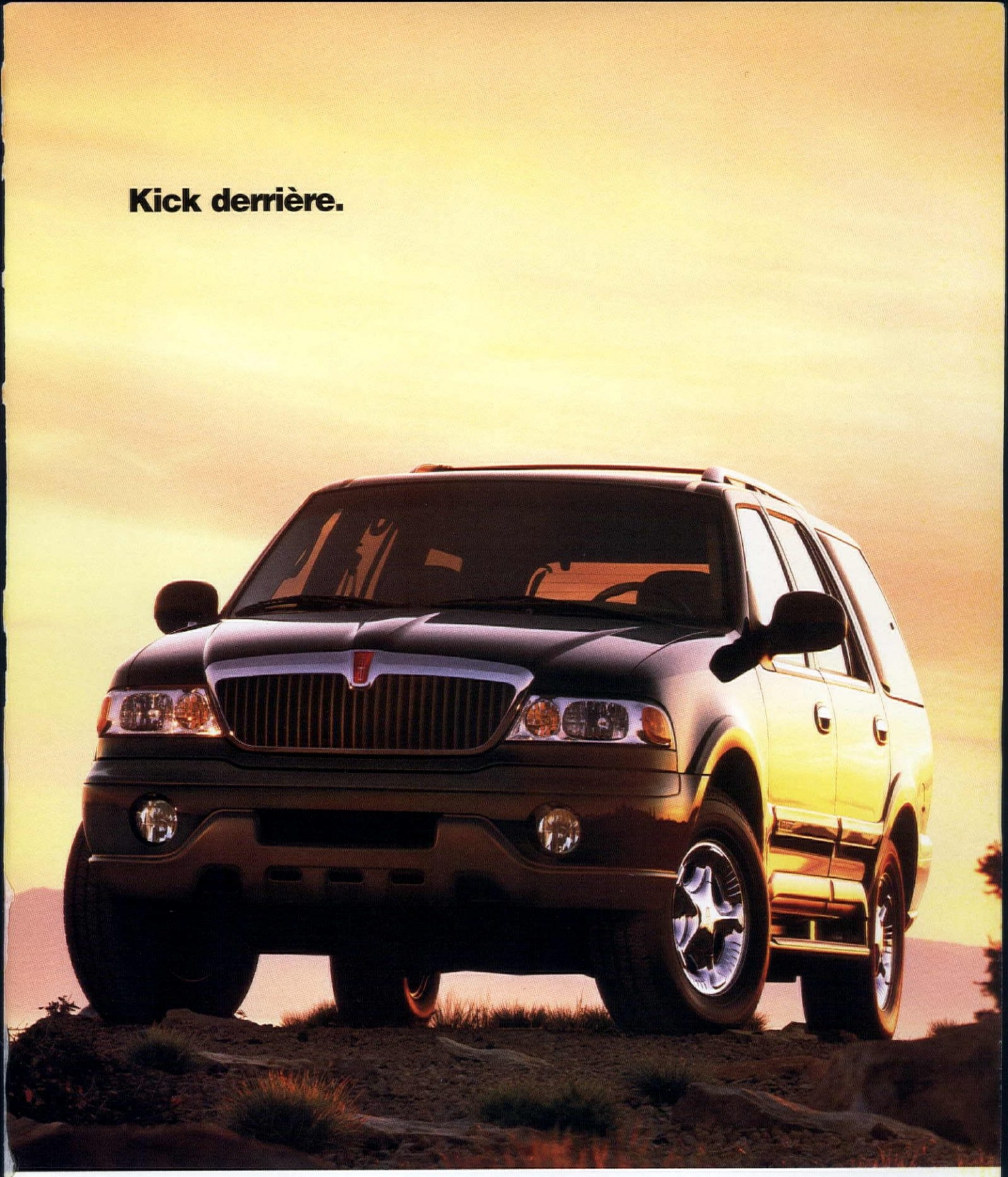


We're holding out for a 1930s Rietveld dining table to match our Zig-Zag chairs. Our dealer knows somebody in Amsterdam who might sell one in 10 years so we put in a bid!..



I won't sell a piece to some collectors because I know they don't have the right house.

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